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Vaudeville Dates News

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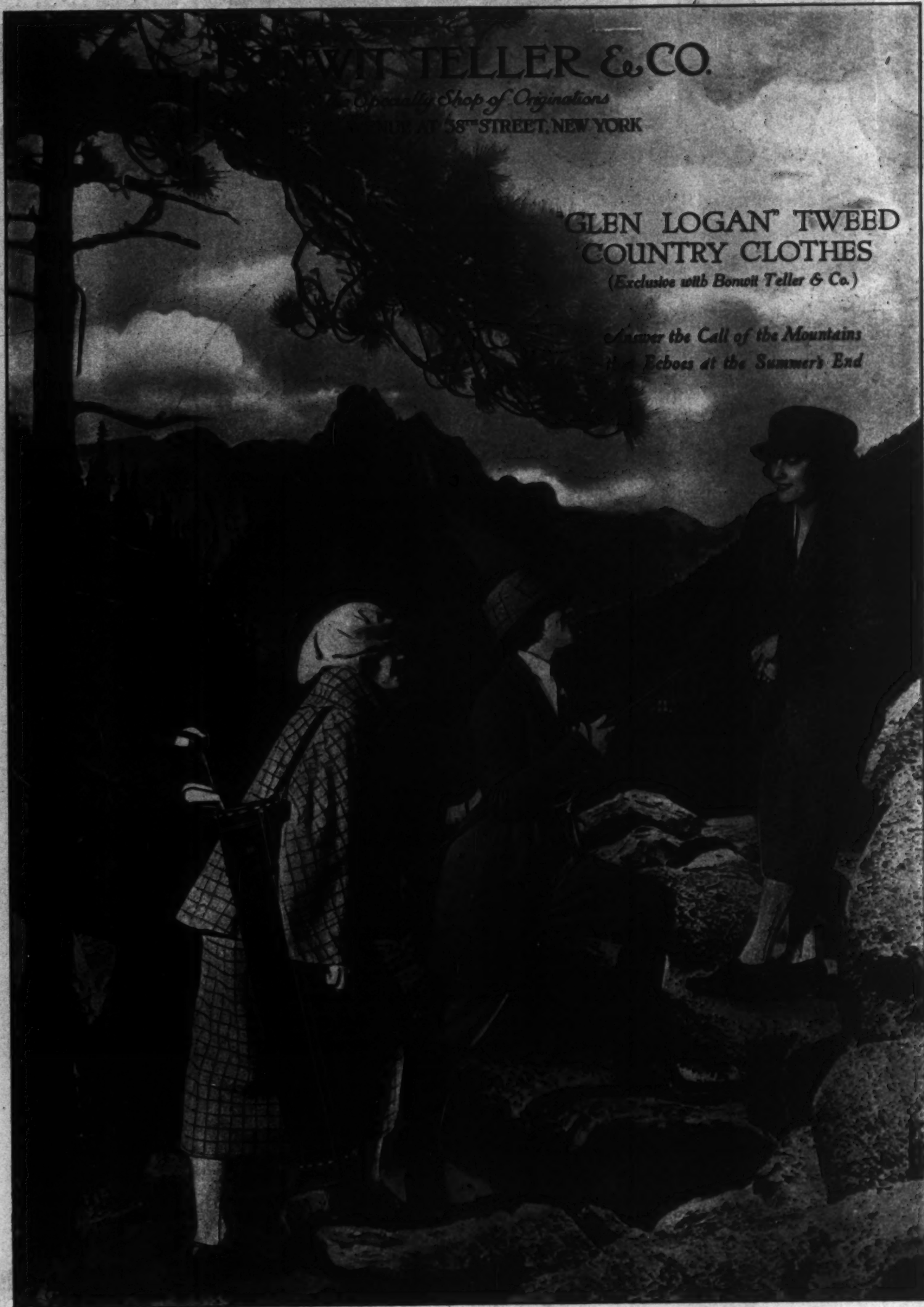
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LAST TIMES  
**FRANK BACON**  
in "LIGHTNING"  
Beg. MONDAY, AUGUST 29  
JOHN GOLDEN Presents  
**"THE WHEEL"**  
a New Play by Winchell Smith  
GEO. COHAN Theatre Bldg. & 4th St. M. 8:15. Mat. Wed. Sat. 2:30.  
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in AARON HOFFMAN'S New American Comedy  
**"TWO BLOCKS AWAY"**  
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Aug. 29—Orpheum  
Sept. 5—Royal  
Sept. 12—Broadway  
Sept. 19—Washington  
Sept. 26—Flatbush  
Oct. 3—Riverside  
Oct. 10—Boston  
Oct. 17—Portland  
Oct. 24—Providence  
Oct. 31—Lowell  
Nov. 7—1st Street  
Nov. 14—Syracuse  
Nov. 21—Cleveland  
Nov. 28—Indianapolis  
Dec. 5—Cincinnati  
Dec. 12—Louisville  
Dec. 19—Dayton  
Dec. 26—Columbus  
Jan. 2—Pittsburgh  
Jan. 9—Youngstown  
Jan. 16—Chicago—Majestic  
Jan. 23—Milwaukee  
Jan. 30—Chicago—State Lake  
Feb. 6—St. Louis  
Feb. 13—Chicago—Palace  
Feb. 20—Grand Rapids  
Feb. 27—Toledo  
Mar. 6—Buffalo  
Mar. 13—Toronto  
Mar. 20—Montreal  
Mar. 27—Amsterdam—Schenectady  
Apr. 3—Troy—Albany  
Apr. 10—Bushwick  
Apr. 17—Hamilton  
Apr. 24—Alhambra  
May 1—Franklin—Columbia  
May 8—Coliseum—Fordham  
May 15—Borough Park—Regent  
May 22—Philadelphia  
May 29—Baltimore  
June 5—Delmar, Orpheum and  
Interstate time to follow  
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## BILLS AUGUST 29th

Acts and Houses Listed Alphabetically—Week of  
September 5th in Parentheses

### Keith

NEW YORK: PALACE—Alexander Bros. & Evelyn; Harry Carroll's Revue; J. Cook, Four Marx Bros. & Co.; Harriet Rempie; Dave Roth (Franklin); Ben Welch (Bushwick). BROADWAY—Easpee & Dutton; Horace Goldin (Providence); Owen McGivney; Betty Washington (Riverside). COLISEUM—Conlin & Glass; DeWolf Girls; Gaites Bros.; Jimmy Hussey & Co.; Johnson Baker & Johnson (Flatbush). (L. H.) Burke & Durkin; Mrs. Gene Hughes (Regent); Royal Cascognes (Regent). 81ST STREET—Dancing Hogs; Maude Ear & Co.; Lewis & Norton; Powers & Wallace; Frank Ward; Harry Watson, Jr. & Co. FIFTH AVENUE—Donovan & Lee (Broadway); Macart & Bradford; Tango Shoes. (L. H.) Creedon & Davis; Renee Robert Revue; X. L. O. Trio. 58TH STREET—Bill Genevieve & Walter; Archie & Gertie Falls; Greenlee & Drayton; Market & Kay; Young & Wheeler. (L. H.) Burns & Freda; Cunningham & Bennett; Middleton & Spellmeyer (Broadway); J. & E. Mitchell (Coliseum). FORDHAM—Artistic Treat; Wm. Ebbs; Mrs. Gene Hughes (Far Rockaway); Bob Nelson; Princeton & Watson. (L. H.) Valerie Berger & Co.; Conlin & Glass; Musical Hunters (Boro Park); Shadowland. FRANKLIN—Burke & Durkin; Dave Harris & Band; Jimmy Innes & Co.; Royal Cascognes (Regent); Jack Trainer & Co.; Wells Virg. & West. (L. H.) DeWolf Girls; Irving & Jack Kaufman (Broadway); others. HARLEM OPERA HOUSE—Gaylord & Lantton; Tom Kelly. (L. H.) Diaz Monkeys; Kay Neilan (Yonkers); Sidney Phillips. JEFFERSON—Bernavici Bros.; Pearson, Newport & Pearson (Royal). (L. H.) Artistic Treat; Doree's Operalogue; Sammy Duncan & Farari & Dinos; Long & Cotton Co.; Bob Nelson; Princeton & Watson. 125th STREET—Bob Ferns & Co.; Elias & Tormini; Flo Lewis & Co.; Ned Norworth & Co.; Renee, Robert & Co.; (L. H.) Sharkey, Roth & Witt. REGENT—Maude Allen; V. Berger & Co.; Sammy Duncan; Musical Hunters (Boro Park). (L. H.) Johnson, Baker & Johnson (Flatbush). RIVERSIDE—Eddie Buzzell & Co.; Jack Donahue; Fenton & Fields (Orpheum); Sherwin Kelly (Orpheum); Sylvia Loyal; Patricola (Orpheum); Frances Pritchard (Royal); Rolfe's Revue (Orpheum); Spencer & Williams (Orpheum). ROYAL—Bert Baker & Co.; Boyle & Bennett; Anna Chandler; Ford Sisters & Co.; Jean Granese Co. (Broadway); The Jeanes (Bushwick); Sydney Landfield; Joe Towle (Far Rockaway); Wilton Sisters. 23RD STREET—Diaz Monkeys; Green & Burnett; Kay Neilan; Niobe; Sharkey, Roth & Witt. (L. H.) Behind the Scenes; Billy Bouncers Circus; Flo Lewis; Ned Norworth & Co.; Harry Truex & Co.; George Wilson. BROOKLYN: BORO PARK—Selma Bruns; Doree's Celebrities; Holiday & Willette; Irving & Jack Kaufman (Broadway); Tarzen (Franklin); others. (L. H.) Wm. Ebbs; Dave Harris & Band; Murray Girls; J. & N. Olms; Pearson, Newport & Pearson (Royal); Jack Trainer & Co. BUSHWICK—Ivan Bankoff Co. (Coliseum); Seven Bracks (Washington); Elinore & Williams (Royal); Clara Howard (Royal); Jim McWilliams (Riverside); Rolfe & Royce (Orpheum); Whip & Heston (Royal); Worden Bros. FLATBUSH—Adolphus & Co.; Coogan & Casey; Eddie Foy & Family; Billy Glasco (Jefferson); Henders & Millis; Herman & Shirley. GREENPOINT—Cms. Henry's Pets; Long & Cotton; Moore & Fields; Herman Timberg (Regent). L. H. Donovan & Lee (Broadway); Bob Ferns & Co.; Gold & Edwards; Frank Sabine & Co. OR-

PHEUM—Claudia Coleman (Bushwick); Coradini's Animals; Joe Darcy; Dummies (Palace); Harry Kahne; Daphne Pollard; Reynolds & Donegan; Bill Robinson (Boston). PROSPECT—Bert Fitzgibbon; Bobby O'Neill & Queens; X. L. Trio. (L. H.) Chas. Henry's Pets; Herman Timberg (Regent); Tango Shoes. ATLANTA & BIRMINGHAM SPLIT: Andy & Louise Barlow; Elm City Four; Bert Howard; Pauline Saxon & Sister; Toonerville Tooters. ATLANTIC CITY: Craig Campbell; Ann Gray; Geo. Jessel's Revue; Juggling McDannas; Kane & Herman; Lerner Girls; Willie & Hartman. BALTIMORE: Bender & Armstrong; F. & E. Carman; Lucille Chalifont; Davis & Darnell; Eddie Ross; Chick Sale; Van Hoven; Josephine Victor Co. (Washington). BIRMINGHAM & ATLANTA SPLIT: Elaine Sisters & Hurd; Current of Fun; Jeani Middleton; Mullen & Francis; Pearl's Gypsy Revue. BOSTON: Challen & Keke; Dancing McDonalds; Bert Errol (Bushwick); Haig & Lavers (Providence); Jas. J. Morton; Newell & Most; Edith Tallifero & Co. (Providence). BUFFALO: Bevan & Flint; Courtney Sisters (Shea's Toronto); Dillon & Parker; Billy the Marvel; Keilan & O'Dare; Frances Kennedy (Shea's Toronto); Lady Alice's Pets; Will Mahoney. CLEVELAND: Furlan & Nash (Indianapolis); Lloyd & Ruben; Henry Santy & Bank (Syracuse); Harry & A. Seymour (Syracuse); Sully & Houghton; Jay Velie & Girls (Youngstown); Wilson Aubrey Trio. COLUMBUS: Beeman & Grace; Jack Benny; Dooley & Sales; Jennier Bros.; Lane & Harper; Walsh & Edwards; Wilbur & Mansfield. DETROIT: Paul Decker & Co.; Doris Duncan & Co.; H. & G. Ellsworth (Rochester); La Bernice & Co.; Roy & Arthur; Silber & North; Vernon Stiles; Taylor, Howard & Them. ELIE: Cook & Ostman; Hazel Crosby & Co.; Harry Holdman & Co. (Grand Rapids); Jennings & Howland; Doris Humphries; Dancers; Raymond Wilbert. FAR ROCKAWAY: Alexandria; Ernest Ball; John & Nellie Olms; others. (L. H.) Selma Brants; Gaites Bros. (Flatbush); Jimmy Hussey & Co.; Yvette Rugel (Fordham); others. GRAND RAPIDS: Bobby Bernark & Co. (Toledo); Casey & Warren; Flashes; Kraus & White; Willie Solar; Two Sternards; Unusual Duo (Toledo). HAMILTON: Black & O'Donnell; Camillas Birds (Grand Rapids); M. & A. Clark; Gladys Delmar & Band; Edwin George. INDIANAPOLIS: Howard & White; L. & P. Murdock; Singer's Midgets; Swer & Westbrook (Cincinnati); Tracey & McBride (Erie). JACKSONVILLE & SAVANNAH SPLIT: Carroll & Gorman; Bob Milliken; The Nervelles; Odds & Ends; Werner Amerco Trio. JOHNSTOWN: B. & J. Gray; Kuter Trio; Dorothy Richmond & Co.; Sherman & Shields; Vada & Co. LOWELL: Aero Plane Girls; D. D. H.; Garcinetti Bros.; T. P. Jackson & Co.; Love, Feeley & Stella; McCoy & Walton; Robert Kelly & Co. MONTREAL: Peggy Carhart (Hamilton); Franklyn Charles Co. (Hamilton); Emerson & Baldwin; Healy & Cross (Providence); "In Argentina"; Wm. Kent & Co.; Paul Levan & Miller (Quebec). MOUNT VERNON: Billy Bouncer's Circus; John Conkey; Creedon & Davis; Mme. Hermann & Co. (L. H.) Dawson Sisters Co.; Bert Fitzgibbon Co.; Tom Kelly; Niobe. NEWARK: Marray Girls; Frank Sa-

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man (Youngstown); Toney & George Co.;  
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lumbus); Reddington & Grant (Grand  
Rapids); Whitfield & Ireland.

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Moore & Jane; Morris & Campbell; Nor-  
ton & Melnotte; The Roos; Santos &  
Hayes Revue. PALACE—Bradley & Ar-  
dine; Frank & Milt Britton; Clark &  
Bergman; Dolly Kay; McGrath & Deeds;  
Cliff Nazarro & Darling; Nazarro & Buck  
& Bueckles; Rose, Ellis & Rose; Stone &  
Hayes. STATE LAKE—Connolly &  
Francis; Farrell-Taylor Co.; Frisco & Co.;  
Green & Myra; Ruth Howell Duo; Harry  
Langdon & Co.; Carl McCullough; Muller  
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DENVER: ORPHEUM—Bronson &  
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Clinton Sisters; Wanser & Palmer; Tom  
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(Continued on page 356)

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Photo by Evans



# Page S. Jay Kaufman!

**T**HE Yiddish Art Theatre opens September first.

I wonder just how much of an art theatre it will be.

Celia Adler is in the cast. That means a lot. But it doesn't mean everything. Unfortunately Miss Adler does not have the choosing of the plays in her hands.

The Ben Ami year of the Jewish Art Theatre was a big thing. When they lost Ben Ami they seemed to lose the choosing of fine plays. They mistook sensationalism for art. And where the play and the acting as a whole composition was the thing before, the individual performance suddenly took precedence.

Will the Yiddish Art Theatre equal the Jewish Art Theatre?

## On Curtain Calls

When the curtain fell on the magnificent second act of "The Triumph of X" it rose again and again.

But there were no curtain calls.

And it seems that Miss Bonstelle decided that the members of the company were to take no calls until the end of the play.

At first, this seemed unfair. Unfair to Miss Menken because she was entitled to applause.

But as the play went along, and the interest had not been broken by a lot of stupid bowing, we began to see that Miss Bonstelle was right. I like the Arthur Hopkins idea of allowing each actor of the company to go out alone and stand in the light and to receive applause at the end. To re-



LOTTIE PICKFORD

Who has just returned to the screen in "They Shall Pay," a Playgoers Pictures production, released through Pathe.

ceive the applause that she or he is entitled to. But the first-night audience is made up of so many friends of the players that it would be difficult to make this idea of Miss Bonstelle's a custom. But I hope it does become a custom.

## On Technique vs. Soul

There is such a thing as being too proficient.

I have been to see "Liliom" again. This is the fourth time. And I went each time hoping that I would like young Mr. Schildkraut. Instead I like his work less each time I see it. He is so sure. So terribly sure of himself. There is something almost uncanny about so young a man being so finished. But this quality of being overdone becomes obvious. And if one watches the soft, superbly human, methods of Miss Le Gallienne in the same play, one thanks heaven that she has not so much technique as he, but has more soul.

## On Late Comers

This time it is Frank Reicher who wants to bring people to the theatre on time.

I hope he has his way.

He has sent out an announcement that not only will late comers not be seated on opening nights but that this will be true of all nights during the run of his production.

If only all of the theatres followed suit. J. J. Shubert was the first to begin it and this rule at the Winter Garden has always been strictly enforced.

## On a Farewell to an Actor

The farewell to Frank Bacon was a fine thing.

It was a fine thing for Bacon.

It was a finer thing for the theatre.

It meant just one more recognition of the theatre.

Think, if you will, of the difference between a mayor escorting an actor and how actors were escorted out of certain towns years ago. From the days of the mummers to the days not long ago when the sheriff would hold baggage!

And only a few days ago the mayor of New York headed a parade for an actor who had played in New York for three years!!!

## On Writing a Ridiculous Play

Max Marcin, who wrote "The Nightcap" with Guy Bolton told me the other day how he wrote it.

"I wrote as ridiculous and as improbable a story as I could write. I studied some of the other so-called mystery plays and I saw that they were all founded on the ridiculous. I thought that I would go them one better. I explained my idea to Guy Bolton and 'The Nightcap' is the

result. I know that it isn't a masterpiece, but everybody who sees it laughs and likes it so I'm satisfied."

But Mr. Marcin happens to be his own producer. If you were a producer and could produce your own plays, you might be able to follow his example.

But don't follow his example unless you are.

## On "Getting" "Dulcy"

"Dulcy" is unquestionably a success. The point that I want to make in connection with its being a success is that a great many of the wisecracks thought it was too clever and too brilliant and that the general public would not "get" it.

What the wisecracks seem to forget is that they are not wiser than the general public. I know of no worse theory in the theatre than to insult the intelligence of the public. The public does stand for many atrocious things, but there are very few great plays that do not get the appreciation of the public.

And ultra idealistic and "Dulcy" as it may sound, I would rather aim high and miss my mark than to aim low and hit it.

But "Dulcy" aimed high and is a hit.

## On the English Tax

There are many laws which are stupid but here's one which, to use the only word that I can think of, is the "limit."

You place a play or sketch in London.

You place the collection of the royalties in the hands of an agent in London.

When your royalties come to you not only is the agent's commission of ten per cent deducted, but another deduction of six shillings in the pound is made for the government tax.

Now get this clear.

The deduction is made only because the English agent collects your royalties for you. If the English manager sent the royalties direct to you there would be no deduction of six shillings in the pound. A penalty, that is, for giving an English agent your business!

Have you ever heard of anything so absurd?

## On Griffith and Film Duty

The other day I asked D. W. Griffith for his opinion on the raw film tariff and he said, "From the information I have I can see no reason why a tariff should be placed on raw film. Prices that have been submitted to me do not indicate that foreign makers can furnish film at a major reduction from the prices prevalent here. Freshness of film is, of course, an important feature of its value, and the time necessary for transportation abroad would be an immediate argument against it. I feel that every extensive body of trained workers in America should be protected against a competition that is no longer rivalry, but a ruinous force. No good argument occurs to me to recommend such protection for the raw films."

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## EQUITY WINS DECISION

Judge Mack Decides for A. E. A. in Arbitration of Dispute with P. M. A.

THE policy of Equity Shop was upheld by Judge Julian W. Mack, umpire in the arbitration case of the Producing Managers' Association versus the Actors' Equity Association which has held the entire theatrical world in suspense for the past month.

The decision was read to more than 2,000 actors and actresses in the ballroom of the Hotel Astor Sunday by John Emerson. The decision said, in brief:

"I accept the view of counsel for the Producing Managers' Association that the primary question is whether clause 6 binds the Actors' Equity Association as to employees of the Producing Managers' Association only, or whether the prohibition of clause 6 applies with respect to any other person.

"The agreement recites that the parties with whom the Actors' Equity Association is thereby contracting are the Producing Managers' Association, all its present and future members, and all concerns which any such members control, manage or direct. No other managers or concerns are specifically made parties to the agreement or are specified as entitled to any of its benefits, or as subjected to any of its obligations.

"I therefore feel constrained to decide that clause 6 of the Basic Agreement of September 6, 1919, does not run in favor of managers outside the Producing Managers' Association, and limits the Actors' Equity Association and its members solely with respect to employees of the Producing Managers' Association.

"Assuming the facts to be as argued, I do not find that the Equity Shop plan forbids any Equity member from working for any member of the Producing Managers' Association who employs non-Equity members, or refuses Equity membership to any actor who had previously, while engaged by a member of the Producing Managers' Association, failed to join. Although such an actor might, by reason of the application of the Equity Shop to managers not members of the Producing Managers' Association, decide to join the Actors' Equity Association while still in the employ of a member of the Producing Managers' Association, this can hardly be termed force or coercion within the meaning of clause 6.

"The suggestion was made in the course of the argument that members of the Producing Managers' Association, through bookings and contracts, profit from the business of other managers; that one "independent" manager has announced his intention to retire from the producing field because of the Equity Shop campaign; that in consequence, members of the Producing Managers' Association will be damaged, and that they may suffer similarly as a result of the application of the Equity Shop to other managers. This argument, if correct and relevant to the question of construction, cannot give the agreement a meaning different from that above outlined. The loss to members of the Producing Managers' Association could be averted if

the outside managers joined the Producing Managers' Association, or came under the control, management or direction of any of its members. This would, of course, subject the outside managers to the obligation of the Basic Agreement of September 6, 1919. If they are unwilling to assume these obligations, they are not entitled to the immunity conferred by the contract, nor are the members of the Producing Managers' Association in a better position to set up an argument of the loss of profits they would have received as a result of the business of such outside managers.

"It was suggested that the "independent" manager above referred to is somewhat restricted by reason of his membership in another association. Any such limitation upon him cannot be given weight in this arbitration. Otherwise the relations between any employer and any union of employees could be set at naught through arrangements made between an employer and a so-called Company Union—i. e., an organization of employees fostered by an employer and in which in some cases he actually has membership. It would appear that the particular association of which the "independent" manager above-mentioned is a member is quite similar to the ordinary form of Company union.

"Action by an association of employees, whether in the nature of a strike or otherwise, is not unlawful, unless either the purpose of the action or the methods used are in themselves unlawful. Whether the Equity Shop be regarded as a purpose or as a means to a purpose, the ultimate purpose is the improvement of the conditions of the actors of the country. Such a purpose is beyond question lawful. A perusal of the benefits which the Actors' Equity Association has endeavored to obtain for its members through the Basic Agreement of September 6, 1919, and the standard form of employment contract only emphasizes the correctness of this conclusion. The very fact that the Basic Agreement and the standard form of employment contract specifically provide for arbitration emphasizes that the purposes of the Actors' Equity Association in seeking to improve the condition of its members are not only lawful but at least in part are highly commendable."

Equity Shop is already 100 per cent effective in the independent first-class producing companies, according to John Emerson. In addition, office reports indicate that at least 75 per cent of the stock managers throughout the country will accept Equity Shop during the coming season.

## Barry McCormack to Produce

Barry McCormack announces that he has completed plans for making several New York productions during the coming season. He will join the ranks of Broadway producers both in the dramatic and musical field. His first offering, which is scheduled to come into town early in October, will be a musical comedy. Mr. McCormack has long been identified as a manager of road attractions.

## Equities—XXIX



WALLACE EDDINGER

Star of "Nobody's Money" at the Longacre Theatre and member of the Actors' Equity Association

## Bomb Burlesque Houses

A bomb exploded early Sunday morning at the stage door of the Columbia Theatre in Chicago and fire started about the same time in the gallery of the Star and Garter, both burlesque houses. The police believe that both outrages were perpetrated by union sympathizers who are planning a reign of terror to compel the directors of burlesque houses here to abandon their open shop policy. As the theatres have not yet opened for the fall season, only guards were in them at the time and no one was hurt. The damage in both cases was slight.

## "The Skirt" Opens

Bessie Barriscale was presented by Richard G. Herndon in a comedy by Howard Hickman, entitled "The Skirt," last week at the Lyric Theatre, Allentown. The supporting cast includes Betty Aldan, Catherine Mulqueen, Merle Stanton, Paul Harvey, Howard Hickman, Harry Hollingsworth, A. J. Herbert, F. J. Woods, Rodney Ranous, Fred Strong, Harry Buchanan, Tom McGuire, Irving Brooks and William Slider.

## Play for Clarence Nordstrom

A new comedy, now being written for Clarence Nordstrom, will be ready for rehearsal in about six weeks. In the meantime, Mr. Nordstrom is making his first appearance in motion pictures. No details as to the authorship or management of the new play are announced as yet.

## Duncan with Shuberts

Augustin Duncan, who plays the leading masculine role in Owen Davis, "The Detour," at the Astor Theatre, will direct several forthcoming productions of the Shuberts. Mr. Duncan, who directed "John Ferguson" for the Theatre Guild, also staged "The Detour."

## Nancy Gibbs Married

Nancy Gibbs, prima donna in "The Whirl of New York," at the Winter Garden, was married last week to Arthur J. Govan, sales manager for an automobile firm.

## ACTORS' EQUITY

Members of the A. E. A. are most earnestly urged to immediately



Send Reliable Address to the Office of the Association

The last week has marked two notable events—first, the most important legal decision in modern theatrical history, and, second, the largest meeting of actors ever held, so far as we can learn anywhere.

The decision in question was, of course, Judge Julian W. Mack's settlement of the famous A. E. A.—P. M. A. arbitration case. It was the greatest victory for Equity since the strike. The decision upheld Equity Shop as conflicting with neither law nor sound public policy; it stamped the Fidelity League for all time as a "Company Union," fostered by employers; it decided that the Equity is working for the good of actors throughout the country and that its policies are within the law; and it referred to the construction put upon the Basic Agreement by the P. M. A. as wholly unreasonable. Such a document, coming from one of the best known American Federal Judges, adds to Equity's prestige and strengthens our position from every side. And the joke of it all is that the P. M. A.'s themselves secured this remarkable endorsement for us, by forcing us into an arbitration case.

There is one particular incident in connection with the decision, however, which has not heretofore been made public. Our officials hoped that the decision might be made public for the first time at Sunday's meeting; but, having acquired a certain amount of acumen from long and bitter experience, they kept an eye on the newspapers. At 10 o'clock on Saturday night, a statement headed "From the Producing Managers' Association," reached the newspaper offices. It was headed "No Actors' Equity Shop," according to Judge Mack, and, in the body of the article, declared that the managers had won a victory, since Judge Mack had decided that Equity Shop could not be applied to the P. M. A. until 1924. Judge Mack, of course, had decided nothing of the kind; this point was never brought up, as it was never intended to violate the Basic Agreement by applying Equity Shop to the P. M. A. this season. The article was entirely misleading.

Our officials managed to send out the true story over the New York City News Service, which supplies all New York newspapers by telegraphic ticker service, and so the day was saved. One paper, however, had already published the false version, and the editors could hardly believe that Equity had really won the case. When finally the signed copy of the decision was shown them, they remade the entire first page and published the facts of the matter.

A manager recently wired to us asking that we send him a singer at once. We discovered that this manager owed approximately \$400 to various Equity members. He was informed that upon payment of this money we would be glad to put him in touch with any players he might require.

Whereupon the money was promptly paid in sixty-day notes.

FRANK GILMORE,  
Executive Secretary.



# LOEW'S STATE THEATRE OPENS

New House Is Scene of Memorable Gathering—Many Stars of Stage and Screen Are Present

**M**ARCUS LOEW'S new State Theatre, the latest, and from an architectural standpoint, the handsomest contribution to the Broadway theatre string, opened in a blaze of glory Monday night to a capacity audience that not only filled its 3,300 seats, but added a five deep standing gathering in the rear of the orchestra.

The show proper was of secondary importance to the audience which practically carried a representative "Who's Who" gathering of the stage and screen. As Nils Granlund, master of ceremonies, spotted each celebrity, he or she was introduced and brought to the stage to contribute his share of talent to the festivities.

The house was completely sold out for the performance less than an hour after the box office had opened and when the opening hour arrived, police reserves were required to keep the traffic around 45th street and Broadway clear. Motion pictures were taken from the street, the cameramen picking out the stars as they entered, while another camera within the house registered impressions of the same people as they were seated.

Unlike the average opening, Loew's State ran as smooth as a well oiled machine. From the initial strains of the National Anthem to the exit march, everything came off as scheduled, without a single hitch, stage wait or disappointment. A Buster Keaton comedy opened the show with the regular five act program following after which Mr. Granlund took charge of affairs and began to reel off his introductions, beginning with Frank Fay and running through a long list until finally after the mid-

night hour had ticked, Raymond Hitchcock and the entire "Follies" chorus appeared and closed one of the greatest events in American theatrical history.

Motion picture stars of every type were present and Mr. Granlund forced them all to respond to his eulogistic introductions and their followers hailed them with applause aplenty. Of the picture stars, Mac Murray seemed to be the choice of the large audience, being forced to acknowledge the torrent of applause with an even dozen bows. Norma Talmadge was greeted with a vociferous welcome and Theda Bara was seen in person for the first time by many of her admirers. Eugene O'Brien, Richard Barthelmess and his young bride, Mary Hay, Hope Hampton, Gloria Swanson, Madge Evans, Constance Talmadge, and countless others were introduced and brought to the platform to be gazed upon by the curious.

David Warfield, a business associate of Mr. Loew in his many enterprises, was brought to the front for a brief address, and impromptu "bits" were contributed by Tom Lewis, Bill Morrissey, Bobby Woolsey, the Farber Sisters, Adele Rowland, Rita Gould, Doraldina, Raymond Hitchcock and several others. Morrissey composed a comedy song about the opening which went over with a "wow," and De Wolfe Hopper in a well chosen speech eulogized Loew and his new house.

Those in the extreme rear seemed to lose much of the speeches, for a continual buzzing was going on during the entire affair. In the afternoon Mr. Granlund held an informal

reception for the scribes in the theatre foyer and conducted his guests throughout the house for a minute inspection.

The lobby of the State is one of the prettiest of any theatre in the country. Large palms decorate the lobby, with cockatoos and canaries hidden in the shubbery, the central figure being an especially well designed fountain in which are numerous goldfish. The interior could hardly be surpassed for beauty and from every corner of the house a perfect view of the stage is obtainable. The acoustics are perfect despite the immense area, Mr. Loew apparently giving this particular his individual attention.

At the conclusion of the affair, Marcus Loew was brought to the stage and made a brief address, thanking his associates for their help in giving Broadway its prettiest playhouse and for a full minute he was made speechless by the thunderous applause.

Nils Granlund supervised the opening in perfect shape, attending to every detail, looking after his many guests and finally taking charge of the stage. It was by far the greatest opening that has been recorded in this country from every standpoint.

## Charlotte Walker in Vaudeville

Charlotte Walker is shortly to appear in vaudeville in a one act comedy, the title of which has not yet been announced. Miss Walker was one of the featured players in "The Skylark," which recently closed at the Belmont Theatre.

## Tyson Scheme Discredited

Theatre managers are practically unanimous in denying the feasibility of the plan announced by the Tyson Theatre Ticket Agency to supply seats in the first eight rows for any production to persons paying a premium of \$100 and up. This premium in no wise affects the charge for the ticket and the agent's fee which is additional, the first payment serving merely to pay for a guarantee of service. David Belasco denies that such a proposition has been presented to him, and Martin Herman, Sam H. Harris, Erlanger, Dillingham and Ziegfeld all speak disparagingly of the idea.

## Willard Mack III

Willard Mack has gone to the home of his parents in Calgary, Canada, as the result of a nervous breakdown. He was at the home of Eddie Foy in New Rochelle where he was writing a play to be used by the Foy's this fall. Foy put him aboard the train with a doctor, a nurse and \$2,500 in advance royalties.

Mack's real name is Charles W. McLaughlin and he is forty-four years old.

## Ethel Barrymore Rehearsing

Ethel Barrymore on Monday began rehearsals of "Delcassée," the play by Zoë Akins, in which she appeared one whole season at the Empire Theatre and in which she is going on tour again this autumn under the direction of Charles Frohman, Inc. She is booked to open at the Lyceum Theatre, Rochester, N. Y., on September 19.

## New Dymow Play

Max R. Wilner has purchased a new play by Ossip Dymow, entitled "Danger," which he will produce early this season.



Alice Lake has had ample opportunity in the various parts she has created in Metro pictures, to prove that she is equally adept at—

—being grave and being gay. Here we have a chance to compare her two moods, though she really isn't very grave in either of them



## Is That So!

**ELISABETH RISDON**, now playing in "The Night Cap," has taken out American citizenship papers. Miss Risdon is an Englishwoman.

**Marguerite**, the premiere danseuse of "The Last Waltz," will introduce an elaborate Egyptian ballet of ten girls in the last act of the Oscar Straus operetta next Monday night.

**Clive Carey**, an English musician, has written the incidental music for "The Blue Lagoon," the dramatization of *H. de Vere Stacpoole's* novel of that name which the Shuberts will produce.

**Charles Forsythe Adams** has been engaged by **Manager Schanberger** for his "Midnight Frolic" and "Six O'Clock Revue" at the Palais Royal in Baltimore.

**Carlton A. Rivers**, **Gatenby Bell**, and **Edward Robson** have been engaged as the stage managers of the Shubert's production of "The Blue Lagoon," which is being staged by **Captain Basil Dean**.

**Margaret** and **Dorothy McCarthy** have been made general understudies of "The Mimic World of 1921" at the Promenade Theatre. The two sisters were engaged as pages at the Ambassador.

### Angela McCahill

of "The Detour," who came to this country with the Irish players, has decided to make her home permanently in the United States.

**Max Marcis** has arranged for the production in London next year of "Three Live Ghosts."

**Priestley Morrison** will stage **John Hunter Booth's** comedy, "Like a King," which **Adolph Klautner** will produce early this season.

**Edward Elmer** has been engaged by the Playwright and Players' Company, by arrangement with **Lee Shubert**, to direct rehearsals of **Milton Royle's** romantic drama, "Lancelot and Elaine."

**John Merkyl** has been engaged for a part in "The Six-Fifty," by **Kate McLaurin**, now in rehearsal.

### Helen Hayes

recently returned from Europe, has gone to **Booth Tarkington's** summer home in Maine for counsel about "The Wren," in which she will star for **George Tyler** this season.

**Malcolm Fassett** will have the lead opposite **Olga Petrova** in "The Silver Peacock," in which the **Selwyns** will star this actress when she returns to the speaking stage next month.

**George Grossmith** has been selected for the **Walter Catlett** part in "Sally" in the English production of this musical comedy.

**Rockliffe Fellowes** has been engaged by **Kilbourn Gordon** for "Pot Luck."

**Helen Namur** has returned from Europe and will appear in "Nightie Night" on tour this season.

### Robert Elliott

will play the leading role in **Kate McLaurin's** play, "The Six-Fifty."

**Ethel Dwyer** and **John Morrissey** have been added to the cast of "Taran of the Apes."

**Julia Gerrity** has been added to the midnight show at the Little Club.

**Max Steiner** will be musical director for "The Blue Lagoon."

**Catherine Mulqueen**, who sang in

"Irene," has been engaged for **Bessie Barriscale's** company in "The Skirt."

**Mimi Aguglia** sails for London in October. She makes her appearance in a new play on Broadway in January.

**Nonce O'Neil** commenced her trans-continental tour in "The Passion Flower" at Allentown last week.

### Lucile Watson

of "March Hares," has been invited to speak to the students of Dramatic Art at New York University, on the repertory movement.

**Harold French**, a well known young English actor, has arrived in this country to play a leading part in "The Blue Lagoon."

### By Lester Rose

**Phil Golden** and **Al Barion** opened last week with a new act by **Al Fox**, entitled "She Was a Good Girl."

**Burns** and **Lynn**, who were last season with **Al Jolson**, are contemplating a return to vaudeville. They are at present rehearsing a new act.

**Jack Joyce** opened this week in Chicago at the Palace Theatre. He has been routed over the Orpheum Circuit by **I. Kauffman**.

**Sarah Padden** left this week for San Francisco, where she will open her season with a new playlet.

**Basil** and **Frabito** open Sept. 12th at Hartford, Conn., with their new act. The boys recently formed a partnership. **Frabito** was formerly with **Burns**, and **Basil** was formerly of **Basil** and **Allen**. The act is handled by **Claude Bostock**.

**Mike Levy**, formerly a Chicago agent and partner of **Sam Kramer**, is now located in New York, having formed a partnership with **Charlie Freeman**, also a former Chicago booker. They have a Loew franchise.

### Arthur Linden

arrived East last week, after appearing for several months with **Jimmie Fox's** "The Goat." He left the act in Cincinnati.

**Jane Moss**, who at one time appeared with "The Auctioneer" and in "Potash and Perlmutter," will be seen this coming season in a new sketch by **Milton Gropper** called "A Mother's Heart."

**Richard Kean**, the eminent character actor, opened his Orpheum tour last week. He is booked solid for the entire season.

**Harry Crawford**, last season in vaudeville with the **Baroness De Hollub**, has decided not to accept the management of the New Pantages Theatre in Hamilton, Ontario, and instead has joined the producing department of the Pat Casey agency.

## DRAMATIC MIRROR

### "THE TRIUMPH OF X" Helen Menken Scores in New Play

Play in four acts by **Carlos Wupperman**. Staged by **W. H. Gilmore** and **Jessie Bonstelle**. Produced by **Lee Shubert** and **Jessie Bonstelle** at the Comedy, August 24.

Phillis	Helen Menken
Ralph Armstrong	Robert Keith
Jenny	Mrs. Jacques Martin
Robert Knowles	Frank Morgan
William Taylor	Frederic Burt
Maid	Ingrid Dillon
Paul	Frank J. Kirk
Mrs. Armstrong	Mrs. Herbert Gresham
Colonel Frost	Ben Hendricks
Marjorie Frost	Alma Moeller
Christine	Margaret Knight
A Man	Harry D. Southard

The Shuberts are stepping out. In two nights they produced two plays which mean something. "The Detour" of which I told you last week. And now "The Triumph of X."

"The Triumph of X" will not be a great triumph, but it will be a success. The success is of less interest for the moment; than that the play has a great deal of merit. The Shuberts are a commercial firm and when they encourage two plays of this sort in a week it means more than appears on the face of it.

"The Triumph of X" was written by **Carlos Wupperman**, a brother of the two young actors, **Frank Morgan** and **Ralph Morgan**. He was killed in the war. **Miss Bonstelle** and **Mr. Shubert** produced the play and the leading man role is acted by **Frank Morgan**. The idea is that of heredity versus environment. And there is an unknown quality in us all. The unknown quality in "The Triumph of X" being love.

A young girl, the daughter of disreputable parents is brought up by a college professor. The professor, she thinks, is her father. At her engagement party she drinks some champagne and the young man to whom she is engaged, blurts out the truth. This occupied two acts. Two excellent acts with very little that was not to the point. Then the play wavered. It took two more acts to bring the girl back into the arms of her stepfather who had become a drunkard himself.

The exposition has occasionally been outside the web of the story. The third act should have been a short scene because the interest is chiefly in the girl who is not in this act. And the writing of the last two scenes is too lofty. But this can be easily remedied. Much of this is due, too, to the acting of **Frank Morgan**. In his quiet moments he is an actor whose work is worth while, but when he attempts to act physically his work lacks sincerity. It is obvious that he is acting. And this part wanted a great actor. He made much of it seem grandiloquent.

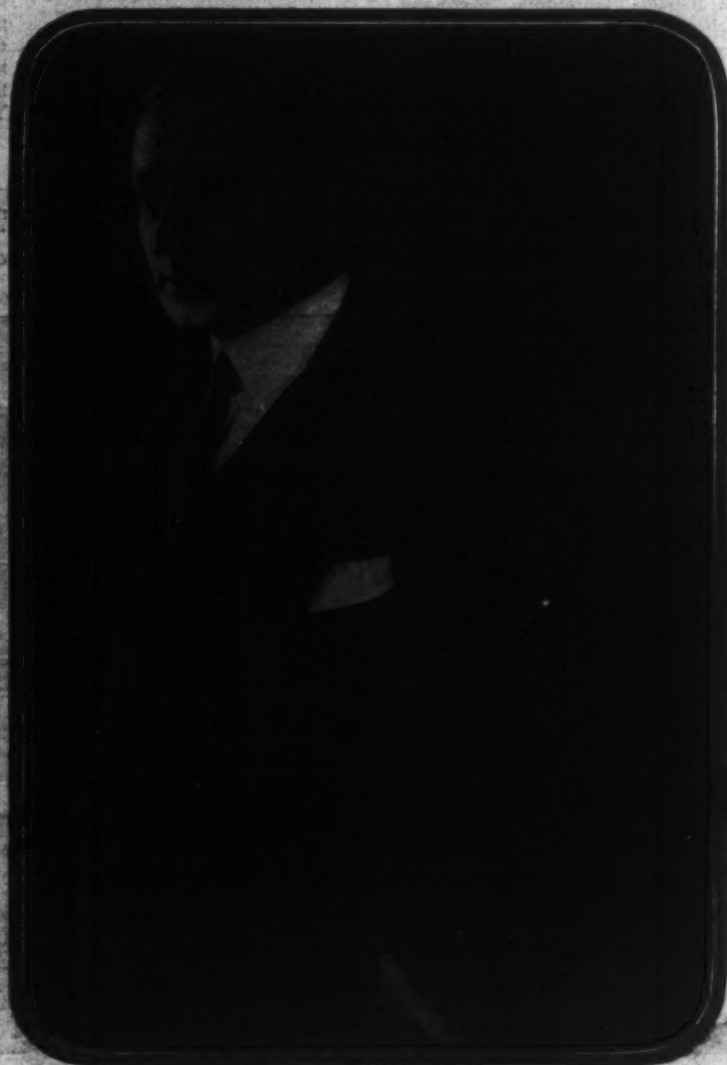
But the night was **Miss Menken's**. She acted the part of the girl. I put her first act ending and her second act into the class of memorable things in the theatre. Her work had feeling and understanding and beauty and pace. And every word could be understood. A performance that will live with me.

**Frederic Burt**, **Mrs. Jacques Martin** and **Ben Hendricks** did comparatively small parts well.

JAY KAUFMAN.

### May Robson Play

**Augustus Pitou** will present **May Robson** in "It Pays to Smile," by **Nina Wilcox Putnam**, on the road for a tour. The play opened at Stroudsburg, Pa., on August 29.



MACEY HARLAM

Who plays one of the principal parts in the Walsh-Fielding production of "Shams of Society," for R-C Pictures Corporation



## FRANK BACON IS GIVEN GREAT SEND OFF

### President Harding and Others Join in Honoring Star of "Lightnin'"

FRANK BACON, star of "Lightnin'," which concluded the longest run of New York theatrical history at the Gaiety Theatre last Saturday, was given a spectacular farewell demonstration when he started for Chicago Monday afternoon.

Large crowds thronged Broadway and Seventh Avenue, between the theatre and Pennsylvania Station. A parade down Broadway followed a reception at the theatre. Bacon marched bareheaded at the front of his escort. Mayor Hylan walked on one side of the actor and Winchell Smith, his collaborator in the play, on the other. Immediately behind Bacon was John Golden.

The Actors' Equity Association, the Lambs, the Friars and the Green Room Clubs were all well represented among the marchers.

Secretary of Labor James J. Davis of President Harding's Cabinet, appeared on the stage at the final performance Saturday night and read a letter from the President to John Golden, containing congratulations.

Secretary Davis conferred on Messrs. Bacon, Smith and Golden the Bernard M. Baruch theatrical long distance championship belts, pre-

sented by Mr. Baruch to commemorate the record-breaking run. Augustus Thomas introduced Secretary Davis following a curtain speech by Mr. Bacon, and the final act was broken up by a body of actors and actresses, who rushed upon the stage.

"A poetical tribute to Bacon and 'Lightnin'," written especially for the occasion by Bliss Carman, the Canadian poet, was also read by Mr. Thomas.

President Harding's letter follows:

My Dear Mr. Golden:

My attention has been called to the fact that "Lightnin'," after a record-breaking run of 1,291 performances in the same theatre in New York, is to be taken on the road.

In testimony both of my pleasant recollections of the play, and my personal sentiments for yourself, I am writing to congratulate you, Winchell Smith, Frank Bacon, the company, and, incidentally, the multitudes of people who will enjoy the privilege of having this play brought to them. An American play of the very highest type, by an American author, presented by American actors, I have long felt that it has represented inspiration to those who have heard it, as it must have been a source of much satisfaction to all connected with its presentation. I hope it may enjoy hereafter a continuation of the success of the past.

Please convey my best wishes to all your associates and to the company.

Very sincerely yours,

WARREN G. HARDING.

## "Black and White Night" Harry Singer Manages Three

The Cafe Beaux Arts in Atlantic City announces a Black and White Night on Thursday, September 1, in honor of Ray Miller and his Black and White Melody Boys. They are: Mike Cirina, violinist; Phil Saxe, saxophone; Jim Welton, saxophone; Earl Oliver, cornetist; Andy Sindelar, trombonist; Billy Fazioli, pianist; Louis Epstein, bass, and Gus Lazaro, banjoist. After their successful engagement of twenty-six weeks at this cafe, they will open an engagement with the Follies Bergere in New York, on September 15.

Harry Singer, who has been manager of the State-Lake Theatre in Chicago for the past two years, is now in charge of Chicago's three big vaudeville houses, the Majestic, the Palace, and the State-Lake. His brother, Will Singer, succeeds him at the State-Lake. Cliff Work, who has been assistant manager at the latter house, goes to the Rialto, St. Louis, to take Will Singer's place, and Dave Edsel becomes assistant at the State-Lake. It is likely that Harry Singer will inaugurate many improvements in his new capacity.



FLORENCE NORMAND  
The famous "Black Cat" of "The Greenwich Village Follies," which opened Wednesday night at the Shubert Theatre

## Managers to Incorporate

The International Theatrical Association has applied to the Supreme Court for a certificate of incorporation. The new association is the outcome of the recent convention of the theatrical managers from different parts of the country, and its purpose is to bind the managers of the various branches of the industry into a business and fraternal organization that will promote their mutual welfare.

## Roth Sisters Resume Tour

Lillian and Anna Roth resume their vaudeville tour this week, and after playing a few out of town engagements, are booked for the Colonial Theatre, with the Hamilton, Alhambra and other New York houses to follow. Their vehicle is a sketch by James Madison, entitled, "The Night of the Party."

## INVESTIGATE FILM CONDITIONS

### Trade Commission Action Involves Famous Players

The long-talked-of investigation of an alleged "movie trust" has come to a head, and action has been determined upon by the Federal Trade Commission in Washington.

Papers were issued Wednesday citing the Famous Players-Lasky Company for alleged violation of the Federal Trade Act, prohibiting unfair practices, and the Anti-Trust Law. The complaint, it is said, charges violation of Section 7 of the Federal Trade Act and Section 5 of the Anti-Trust Law.

No definite statement as to how the law is alleged to have been violated is given out, but the complaint cites them formally, it is said. The investigation has been made as the result of complaints from other producing organizations.

## McKay—Van Biene

Frederic McKay, well-known theatrical manager, was married August 24 to Eileen Van Biene, prima donna, for the past several seasons in "Maytime." It was while appearing in this play that Miss Van Biene met Mr. McKay, who was managing the company. The marriage took place in Red Bank.

## In "The Reckoning"

A. H. Woods has put into rehearsal a new drama in three acts entitled "The Reckoning" by Marjorie Chase. The cast includes Georgia Gaul, Dorothy Shoemaker, Felix Krembs, George Barnum, and John Sharkey. The play is being staged by Bertram Harrison.

## DEATH NOTICE

SHELDON—At Buffalo, New York, August 29, 1921, Grace Curran Sheldon, Historical and Dramatic Writer, eldest daughter of the late Judge James Sheldon and Sarah Curran Sheldon.

# BROADWAY TIME TABLE—Week of Sept. 5th

Play	Principal Players	What It Is	Opened	Theatre	Location	Time	Est. Week's Sale
Back Pay	Helen MacKellar	To be reviewed	Aug. 29	Edwards	West 42d	8.30—W. & S. 2.30	1st week
The Rat	Elie Hillier, May Vokos, Harrison Hunter	Thrilling mystery melodrama	Aug. 29	Edwards	West 45th	8.30—W. & S. 2.30	\$5,000
Daddy's Gone A-Hunting	Marjorie Rambeau	To be reviewed	Aug. 31	Plymouth	West 45th	8.30—Th. & S. 2.30	1st week
The Detour	Elie Shannon, Augustin Duncan	Excellent play and acting	Aug. 23	Astor	Bway & 15th	8.30—W. & S. 2.30	\$10,000
Don Juan	Lou Tellegen	To be reviewed	Sept. 5	Garrick	West 35th	8.30—Th. & S. 2.30	1st week
Dulcy	Lynn Fontanne	Highly amusing comedy	Aug. 1	Prase	West 42d	8.30—W. & S. 2.30	Capacity
The Banquet Way	Francis Starr	To be reviewed	Sept. 6	Lyceum	West 45th	8.30—Th. & S. 2.30	1st week
The First Year	Frank Craven	Comedy of small town life	Oct. 20	Little	West 44th	8.30—W. & S. 2.30	Capacity
Gettins Gertie's Garter	Hasel Dawn, Walter Jones	Old-fashioned farce	Aug. 1	Republie	West 42d	8.30—W. & S. 2.30	\$5,500
Get Together	Fokine, Fokine, Charlotte	To be reviewed	Sept. 3	Hippodrome	6th Av. & 43d	8.15—Daily 2.15	1st week
The Greenwich Village Follies	George Arliss	Thrilling melodrama	Jan. 18	Booth	West 45th	8.30—F. & S. 2.30	\$6,500
Honors Are Even	Irene Franklin, James Watts	Revised in this town	Aug. 30	Shubert	West 45th	8.30—W. & S. 2.30	1st week
Just Married	William Courtney, Lola Fisher	Talky comedy	Aug. 10	Thorn Square	West 44th	8.30—Th. & S. 2.30	Capacity
The Last Waltz	Vivian Martin, Lynne Overman	Amusing farce	Apr. 28	Nora Bayes	West 46th	8.30—W. & S. 2.30	\$14,000
Lilium	Blanche Pinker	Beautiful Viennese operetta	May 10	Century	Cent. Pl. W.	8.30—W. & S. 2.30	Capacity
March Hares	Joseph Schildkrant, Eva Le Gallienne	Pantomime by Melrose	Apr. 20	Pulton	West 46th	8.15—Th. & S. 2.15	Capacity
The Mask	Alexander Orlov, Lucile Watson	Brilliant satirical farce	Aug. 11	Bijou	West 45th	8.30—W. & S. 2.30	\$4,500
The Mimic World	Louis Walker	Impassioned social play	Aug. 23	Princess	West 39th	8.30—W. & S. 2.30	\$3,500
Nine People	James H. Hunt, Mae West	Revolving revue	Aug. 16	Premiere	Cent. Pl. W.	8.30—W. & S. 2.30	\$10,000
The Nightingale	Francis Lawrence	Well-acted social comedy	Mar. 2	Klaw	West 40th	8.30—W. & S. 2.30	\$10,500
Nobody's Money	James H. Hunt, Clara Sheffield	Entertaining mystery comedy	Aug. 15	39th Street	West 39th	8.30—W. & S. 2.30	Capacity
Personality	Walter Catlett	Mildly amusing comedy	Aug. 17	Longacre	West 48th	8.30—W. & S. 2.30	\$7,000
The Poppy God	Henry E. Dixie, Louis Bonillon	Revised in this town	Aug. 27	Playhouse	West 48th	8.30—W. & S. 2.30	1st week
Put and Take	Ralph Morgan, Edna Hibbard	Revised in this town	Aug. 29	Hudson	West 44th	8.30—W. & S. 2.30	1st week
Rehearsal of 1891	Lionel Lincoln, Louis Bonillon	Lightly satirical comedy	Aug. 23	Town Hall	West 43d	8.30—W. & S. 2.30	\$5,000
The Scarlet Man	George White, Anna Pennington	Superior musical comedy	Dec. 21	New Amsterdam	West 42d	8.30—W. & S. 2.30	Capacity
Shuffle Along	John C. Hunter	Amusing revue	July 11	Liberty	West 42d	8.30—W. & S. 2.30	Capacity
The Silver Fox	Madame & Lyric, Gilda & Blake	Well-acted farce	Aug. 23	Henry Miller's	West 45d	8.30—Th. & S. 2.30	\$7,500
Six O'Clock Love	William C. Hunter	New musical comedy	May 23	43 Street	West 60d	8.30—W. & S. 2.30	\$4,500
Sony's Boy	George White, Frank Goodwin	To be reviewed	Sept. 3	Maxine Elliott's	West 20th	8.30—W. & S. 2.30	1st week
Sony's	George White, Frank Goodwin	Revised in this town	Aug. 25	Sam-H. Harris	West 42d	8.30—W. & S. 2.30	1st week
Sweeney	Victor Hammer, Otto Kruger	Sentimental play with music	Aug. 18	Cort	West 48th	8.15—W. & S. 2.30	\$7,000
Tamara	Clara Bowen, Sam Hays	Revised play	Aug. 15	48th Street	West 49th	8.30—Th. & S. 2.30	\$8,000
Tamara of the Ages	Julia Haymond	To be reviewed	Sept. 1	National	West 41st	8.30—W. & S. 2.30	1st week
The Three of K	Donald A. Dyer	Amusing musical comedy	Aug. 9	Casino	Bway & 39th	8.30—W. & S. 2.30	Capacity
Two Men A-Way	Donald A. Dyer, Walter Catlett	To be reviewed	Sept. 1	Broadhurst	West 44th	8.30—W. & S. 2.30	1st week
Vaudeville	George White, Frank Goodwin	To be reviewed	Aug. 28	Comedy	West 39th	8.30—T. & S. 2.30	\$9,000
The Wheel	George White, Frank Goodwin	To be reviewed	Aug. 31	Cohan	Bway & 42d	8.30—W. & S. 2.30	1st week
Whirl of New York	George White, Frank Goodwin	To be reviewed	Aug. 29	Palace	Bway & 47th	8.30—Daily 2.00	Capacity
Whirlwind	George White, Frank Goodwin	To be reviewed	Aug. 29	Gaiety	Bway & 45th	8.30—W. & S. 2.30	1st week
Whirlwind	George White, Frank Goodwin	To be reviewed	June 15	Winter Garden	Bway & 50th	8.00—Th. & S. 2.00	\$15,000
Whirlwind	George White, Frank Goodwin	To be reviewed	June 21	Globe	Bway & 45th	8.30—W. & S. 2.30	Capacity



# Broadway Buzz

By Jim Gillespie

**N**OW that "Lightnin'" has closed after a three-year run, the following conversation may be heard on every corner:

"Did you see 'Lightnin'?"  
"No. I wanted to take it in, but it closed before I had a chance to see it."

"Too Much Money" will be given at the 116th St. Theater Sept. 1.—*News item.*

Wonder if they are alluding to the price of admission?

In order to aid Poland, Ignace Jan Paderewski, world renowned pianist and composer, intends selling his California ranch, which consists of 154 acres of walnut and almond trees. In order to commemorate the event, Jan should write a song entitled, "I'm Selling All My Future Poles To Aid The Poles in Poland."

## The Female of the Species

A chorus girl is suing a dancing master for \$25,000, claiming that he assaulted her when she refused his advances. Isn't that just like a woman? Take a man, for instance. Upon joining a show he immediately asks for advances and is liable to assault somebody if he doesn't get them.

"Daddy Goes A-Hunting" at the Plymouth Theatre.—*Headline.*

According to our point of view, Daddy is wasting his time. He should know that a house bearing such a puritanical name would not cater to spicy shows.

## It Can't be Solved

Alan Brooks is to be featured in a new three-act play entitled, "Save The Alimony," which should prove interesting to many unhappy husbands who have been vainly trying to solve the self-same question.

Our idea of a pinhead is the dunce who went to see "The Scarlet Man" and came out disappointed because it wasn't an Indian play.



## Life is Made Up of Contrasts

Producer: Miss Chorine, I called this rehearsal for eleven o'clock and you are two hours late.

Chorus Girl: Please don't annoy me with such a petty offence. My car broke down and I had to have it towed to a garage.

## AGAIN

Producer: Say, What's the big idea? I called this rehearsal for eleven o'clock, and you are five minutes late.

Lowly Principal: Oh, I am very sorry, sir, but there was a block in the subway.

According to reports, "The Mask of Hamlet" is a very poor disguise.

According to reports, "The Wheel" is a corking good show, but following "Lightnin'" is worse than drawing the much dreaded two spot on any vaudeville bill. However, here's hoping "The Wheel" will prove another Golden harvest.

Speaking of philanthropy, the management of the Rivoli Theatre is offering "Room and Board" this week for the price of admission.

There are nine new openings scheduled for this week and should the critics survive all of them, they will at least have as many lives as a cat.

After watching Marie go through a routine of seemingly impossible dance steps, we would advise the average hoofers to throw their shoes away.

## Sidelights on the Frank Bacon Parade

I  
Hereafter when ordering bacon we will think of the wonderful tribute accorded Frank and say, "Well done."

## II

When the Equity banner made its appearance the crowd set up a lusty yell, and a cop stationed outside the theatre said, "I don't blame them. That's the nearest thing to a George Ehret sign I have even seen."

## III

Never in the history of show business has an actor been accorded such a reception by his brother performers. Now let some wise cracker remark, "It was no more than natural when you stop to consider that Bacon and Ham really come from the same family."

## IV

A few minutes before the parade, the police ordered everybody off the middle of the street, and a cop, noticing a man standing in the restricted area, asked him if he had credentials entitling him to stand there. "I should say I have," replied the man, and digging into his pocket he pulled out an Equity card.

"Sun-Kiss" will open at Atlantic City, Sept. 5. Sunburn will also be in evidence at the same resort.

Like all couples "Just Married," Vivian Martin and Lynne Overman are experiencing great difficulty in locating a nest, having moved three times within the past few months. For the time being, they are situated at the Nora Bayes Theatre.

## Scandal

Bert Savoy and Jay Brennan almost had a fight last Friday evening, and it was all on account of a dinner. The boys had invited some friends to dine at their apartment that evening, which resulted in Bert buying a big piece of potroast, which he put in the oven to cook. About two hours later he suddenly thought of the meat and dashed out to the kitchen only to find that it had been burnt to a crisp. Taking the remains inside he said to Jay, "Look at my potroast." Whereupon Jay replied, "Potroast nothing, so far as I can see it's pot burnt. I told you we should have stuck to our usual Friday dish of seafood." When last seen, the boys were not on speaking terms.

According to the cutting of several films, it seems as though the sense has been taken out of censor.

A writer in a fiery outburst of enthusiasm declares that Hazel Dawn has reached the zenith of her career. Sounds like the end of a perfect day.

Judging from the critics' point of view, "Two Blocks Away" should be in the neighborhood of all theatre-goers.

Contrary to the custom of out of town openings, "Put and Take" jumped in cold and captured New York from the start. It was a gamble and colored folks are known to have a passion for the game of chance. In this case it seems as though they threw a natural.

## Threats of Bigamy

Upon arriving from Europe, Alice Delysia, French actress and star of "Afgar," startled our quiet little village by declaring she was going to marry the most famous man in New York. There must be some mistake. So far as we know Babe Ruth is happily married.

"Back Pay" was given Tuesday night, but the box-office got all of it.

## Artie Chokes



## He Puts One Over On the R. R.



# My Fair Lady!

MARIE WELLS

(Below) One of the ladies fair who will make the revival of "The Merry Widow" at the Knickerbocker Theatre next week an event of international importance, is Miss Wells, who is here looking very chic in a M. & H. Rentner dress of Pussy Willow Satin Crepe, trimmed uniquely with patent leather drops



Photo by  
Joel Feder

And speaking of unique trimmings, one cannot refrain from a few words of delight over the smart effect achieved above. The dress is of Diamond Bordered Panoply, a fabric from the Shelton Looms, and is made along youthful and graceful lines

Photo by  
Old Masters



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# The New Plays

## "SIX CYLINDER LOVE"

### Ernest Truex Triumphs in Clever Comedy

Comedy in three acts by William Anthony McGuire. Staged by Sam Forrest. Produced by Sam H. Harris at the Sam H. Harris Theatre, August 25.

Geraldine Burton.....	Eleanor Gordon
Richard Burton.....	Donald Meek
Phyllis Burton.....	Betty Linley
Mary.....	Ray Walker
Margaret Rogers.....	Hedda Hopper
Bertam Rogers.....	Calvin Thomas
Harold Winston.....	Kenneth Hill
William Donroy.....	Ralph Sipperly
Marilyn Sterling.....	June Walker
Gilbert Sterling.....	Ernest Truex
George Stapleton.....	Berton Churchill
Smith.....	Harry Hamhill
Tom Johnson.....	Howard Hull Gibson

"Six Cylinder Love" is one of the best comedies produced in New York in many a day.

First, it has an idea. This idea is the buying of automobiles by people who cannot afford it.

Second, it is so neatly worked out that the story moves without the slightest hesitancy. And there are no improbabilities in it. Add to this the thought that it will interest a man who does not own an automobile quite as much as it will interest a man who owns an automobile and you will understand that it will be a greater success than "Baby Mine."

The story is simple. Ernest Truex and his little wife, June Walker, buy a second hand car from their neighbors who were already made poor by the car. The expense of the car causes Truex to take money which does not belong to him. He loses his job but in the end he makes things right and is taken back. This is a mere skeleton of the story. But if you think of Ernest Truex throughout it, you will get the type of thing it is. And Ernest Truex does not deserve to be featured, but should be starred. He was cheered at the first performance. I remember seeing him at the Gaiety in a serious part. In "Six Cylinder Love" he has several serious moments and as small as he is, he measures up in a tremendous way. Donald Meek was the original owner of the car. A splendid characterization. The automobile sales agent was played by Ralph Sipperly. And the employer by Berton Churchill.

S. J. KAUFMAN.

## "PERSONALITY"

### Dull Play of Finance and Burglary

Play in three acts and prologue by Philip Bartholomae and Jasper Ewing Brady. Staged by Frank Peck. Produced by William A. Brady at the Playhouse, August 27.

Dennis Hogan.....	Freddie Lawshe
Simpson.....	John Cromwell
A Window Cleaner.....	Frank Peck
John C. Kent.....	Dodson Mitchell
Judge Lawton.....	Albert Sackett
Ruth Kent.....	Dorothy Bernard
Mary Murdoch.....	Evelyn Nudsen
Robert Wainwright.....	Louis Bennison
Leary.....	Henry E. Dixey
Franklin.....	William J. Florence
Jenkins.....	Robert Vivian

The trouble with "Personality" is that it hasn't the slightest element of surprise. Anyone could foresee exactly what would happen. When that sort of condition arises, the only possible remedy is comedy. But not "Personality." The comedy is dull. Therefore, the chances are that "Personality" will not be very long-lived. It is neither comedy nor farce. From the very outset one does not believe in the story or people.

## Ernest Truex, Helen Mackellar and Barney Bernard Have New Plays — "The Wheel" — "Personality" — "The Poppy God" — "The Triumph of X"

Two burglars. One is caught. The other escapes with a bed room slipper that the girl had thrown at him. One is brought to the girl's father's office for identification. The other it just happens—comes to the office because the father wanted a fifty thousand dollar a year man and had written an article on it. Write the rest of it yourself. He gets the job. The other burglar comes back from jail and is reformed and the burglar with the personality marries the girl.

Philip Bartholomae and Jasper Ewing Brady can do better than this. Much better. I am surprised that they would do so commonplace a piece of work.

The acting with the exception of Henry E. Dixey was of little consequence. Louis Bennison was the burglar with the personality.

S. J. KAUFMAN.

## "BACK PAY"

### Helen Mackellar in Fannie Hurst Play

Play in three acts and epilogue by Fannie Hurst. Staged by Edward F. Bostwick. Produced by A. H. Woods at the Eltinge Theatre, August 30.

Angie Simms.....	Mary Shaw
Rufus Giles.....	Edgar L. Walton
Hester Bevis.....	Helen Mackellar
Gerald Fishback.....	Fleming Wardle
Philip Gordon.....	Leo Donnelly
J. G. Wheeler.....	E. F. Bostwick
Lottie.....	Lucille La Verne
Kitty.....	Hermine Shone
Babe.....	Carmen Nesville
Queenie.....	Judith Vosselli
Vida.....	Maureen Olsen
Chris Morrison.....	John T. Dwyer
T. Blackton.....	John Charles
M. M. G.....	Donald Hall
H. Messmore.....	William Rhodes
Interne.....	Edward Power
Major Hamilton.....	Harry C. Bradley

If Fannie Hurst is seeking dollars in the theatre, she has started out on the right track in her first play, "Back Pay." If she is seeking recognition as a writer of real plays, she has not such a hopeful road before her unless she changes her methods. "Back Pay" is such stuff as movies used to be made of before they became more or less intelligent. It depends for its effect not upon truthfulness or character, but upon tears and laughs that can be turned on at will by certain well-established canons of the theatre. In short, the play is sentimental claptrap. But as such it has its merits. For one thing it gives Helen Mackellar a big chance.

Hester Bevis has left the little old home town with a travelling man, and has become an addict of the gay white lights. She has, as she herself expresses it, a "crepe de chine soul." But in the midst of her silken career, her former sweetheart in the simple days turns up a wounded soldier, and there and then poor Hester begins to pay and pay and pay.

The honors are entirely Miss Mackellar's, though several others in the cast do creditable work, especially Mary Shaw and Lucille LaVerne.

H. K. WHEAT.

## "THE POPPY GOD"

### Chinese Play Opens at the Hudson

Play in three acts and prologue by Leon Gordon, LeRoy Clemens and Thos. Grant Springer. Staged by Leon Gordon. Produced by the Selwyns at the Hudson Theatre, August 29.

Mrs. Bennett.....	Marion Grey
Stanley Bennett.....	Ralph Morgan
Major Hawley.....	J. Malcolm Dunn
Higgins.....	Wallace Ford
Exley.....	King Calder
Leighton.....	Glen Hopkins
"Tubby".....	George Pembroke
Steward.....	Robert Peel
Hop Lee.....	Harold Seton
Gin Long.....	Harry Mestayer
Wo Ling Wo.....	Geo. MacQuarrie
Stanley Bennett.....	Ralph Morgan
Sue Ming.....	Edna Hibbard
Joe.....	Nick Stark
Sadie.....	Doris Marquette
"Nick" Lewis.....	Frank Alworth
"Doc".....	H. Conway Wingfield
Billy Grant.....	Robert Brister
Margery Dean.....	Ruby Gordon

Plays with oriental atmosphere are seldom uninteresting and "The Poppy God," for all that it drags in the early day enthusiasm of the great war, is no exception. The story deals with an English youth, Stanley Bennett, who was brought up in China by an adoring mother, and now is being sent to America to avoid service. In San Francisco he lives at the house of Wo Ling Wo, a Chinese merchant, and promptly falls in love with the merchant's attractive little wife. Instead of killing the white man, Wo Ling Wo seeks a greater, more terrible revenge, by throwing the two together, and then supplying the weak youth with the "black smoke" of the Poppy God, which leads to the inevitable tragic ending.

Ralph Morgan gives an excellent performance of the young man dragged down by his cowardice and the unconquerable craving for the poppy "pills." Edna Hibbard is winsome and demure as the dainty Chinese wife who was brave enough to face death for the sake of her love for the white man. Harry Mestayer plays the evil tongued servant of Wo Ling Wo with a sinister smile that is as effective as it is repulsive. A remarkably fine performance is given by H. Conway Wingfield as a dissolute old doctor who frequents the Barbary Coast saloon and gladly takes his fees in whiskey. George MacQuarrie is cold and cruel as the revengeful husband, Wo Ling Wo.

DWIGHT CONN.

## "TWO BLOCKS AWAY"

### Barney Bernard Scores in Aaron Hoffman Play

Comedy in three acts by Aaron Hoffman. Staged by Clifford Brooks. Gowns by Schneider-Anderson. Produced by Charles Dillingham at the Geo. M. Cohan Theatre, August 30.

Jane.....	Marie Carroll
Captain Maggie.....	Alice Endres
Robert Ives.....	John Rutherford
Bill Lewis.....	John Cope
Nathaniel Pomerantz.....	Barney Bernard
Nora Finnegan.....	Kate Morgan
Tom Roland.....	Robert Craig
Guineppe.....	William Morin
Martin.....	Wallace Erskine
Mrs. Watson.....	Jessie Nagle
Molly Finnigan.....	Hope Sutherland
The "Duke".....	Charles Edwards
Officer Donovan.....	Charles Henderson
Jimmy Finnigan.....	Cyda Dison

Aaron Hoffman is not an artist. That is, if judged by classic standards. But after all, the plays brought to the modern theatre—that is our Broadway theatres—make no pretense at art. Few at any rate. They set out to serve a purpose. The purpose of interesting or amusing a vast audience. And if art is a right use of a thing, and it is certainly right to interest and amuse an audience then perhaps Aaron Hoffman, is that sort of an artist.

And "Two Blocks Away" is a vehicle more or less carefully built for the undoubted talents of Barney Bernard.

Much of it would be maudlin without Barney Bernard to make it seem real. He is real. He acts it, as if he felt that the lines were his own. The role lets him run the gamut.

John Cope is another of our always satisfactory actors even in an unsatisfactory role. Marie Carroll had little more to do than be agreeable.

J. JAY KAUFMAN.

## "THE WHEEL"

### Winchell Smith Play at the Gaiety

Play in four acts by Winchell Smith. Staged by the author. Produced by John Golden at the Gaiety Theatre, August 29.

Theodore Morton.....	Frank Burbeck
Theodore Morton, Jr.....	Charles Laits
Edward Baker.....	Thomas W. Ross
Harry Parks.....	Smart Fox
Sam Marks.....	Harold Waldridge
Stella Wittstein.....	Margot Williams
Kate O'Hara.....	Ida St. Leon
Norah Rooney.....	Leila Bennett
Bridget Rooney.....	Josephine Williams
Jack LeRoy.....	Francis O'Reilly
Mr. D.....	Richard Malchein
Mr. S.....	Herbert Saunders
Mr. G.....	John Clements
Dave.....	Frank Keogh
Charlie.....	Rodney Thompson
Fred.....	David Sabel
Jake.....	George Spelvin
Monty.....	Albert Roscardi
George.....	Julius Johnson
Tony.....	Frank Miller

Winchell Smith has two ideas in his latest, "The Wheel" which took the place of "Lightnin'" at the Gaiety.

The first is that of marriage between persons of different classes. An attractive girl who has a millinery shop marries a young society man. The second is that the young society man cannot withstand gambling. And so the little wife cures him by inducing a gambler who is in love with her to allow her to run a gambling house in which the husband can be broken and thus cured.

The first two acts are in Winchell Smith's best vein. The third act is in the gambling house and the fourth act is reconciliation all around. The play has not the big qualities of some of the other Winchell Smith successes. The idea is not handled in a big way. And it is not dramatic. In the gambling scene it is spectacular but obvious. The first two acts move along fairly well, but even those two acts are comparatively light-waisted. And that is the chief criticism that can be made of the play.

Charles Laits is a good young actor who is coming along at a fast clip. He had several fine moments. Ida St. Leon was the wife. But the best two performances in the play were by Leila Bennett and Thomas W. Ross.

S. J. KAUFMAN.





**MAY ALLISON**

Star of Metro pictures whose most recent release is "Big Game," adapted from the stage play of the same title

DRAMATIC MIRROR

# In the Song Shops

By Jim Gillespie

## Paging Maurice Abrahams—New Team of Publishers—Noise at Jack Mills' Establishment—Lee White's New One.



LEE WHITE

The popular song writer and publisher who, judging from his photograph, is very optimistic concerning the future of his new number, "Baby's Kisses." Mr. White is also publishing "Senorita," which is rapidly coming into popular favor.

**A** SONG and dance team, who, judging from their appearance had just finished a route through the tall and uncut, glided into the harmony shop of Watterson, Berlin and Snyder the other day, and after being pushed around by the gang, who were yelling for Maurie, they mustered up enough courage to approach Sam Hearn, who was busily engaged in filling prescriptions behind the professional counter.

"We would like to hear that number," whispered one of the team, at the same time displaying a double forte handkerchief, which, owing to its deadly fumes, threatened to gas the entire house.

### After Vainly Trying

to locate the one who had left the door open, Sam replied: "What number do you mean?" Whereupon the other ballet dancer burst forth with: "Good gracious, you should know the song we mean. Why, everybody seems to be asking for it. I think they call it Maurie."

Now, Sam is a little fellow, but despite his half pint stature, nothing goes over his head, with the possible exception of his hat, so after enjoying a quiet snicker he informed the female impersonators that while the firm had the exclusive rights to Maurie, the number, owing to its value, would not be released, whereupon the devilish team, after calling Sam some very harsh names, stuck out their tongues and flittered through the doorway.

Now that you have perused the above article, we know just exactly what you are going to do. You are going to shake your head and murmur apple sauce; that is, if you have not already done so. However, we defy you to say that after visiting the offices of W. B. S. you did not hear the name Maurie mentioned at least a half dozen times. Of course, Maurie simply means Maurice Abrahams, the hustling general professional manager of the above firm, who finds himself paged so often that he is rapidly taking on the aspects of a book. We managed to grab hold of him the other day by making a flying tackle as he passed by, which resulted in our being dragged across

the line which separated his office from the outer world.

### In Answer to Our Plea

for news Maurie said: "Say, listen, you and all the rest of the gang figured that Ted Snyder was through as a song writer. You thought because he had not written a song in the past ten years that he had locked his piano and thrown the key away. Well, you're all wrong, because Ted Snyder is back in the game with both feet and he has just written a ballad entitled *I Wonder if You Still Care for Me*, which will soon be decorating every piano in the country. I know a little about songs, and when I say that it will be one of the biggest things in the history of songdom, why, give me credit for knowing what I'm talking about. Here, use my pencil; I can't wait until you sharpen yours, and, besides, I want to bring you right to the point. Just say that Ted Snyder has celebrated his return with what looks like an honest-to-goodness natural, and that the firm will spare no expense in furthering it. You'll have to excuse me now; there are about three million people waiting to see me, and I'm just wondering how I can sneak out for a bite to eat. So long."

### The Latest to Announce

their intentions of entering the song publishing game are Sam Coslow and Al Sherman, writers of *Grieving for You*, *Dirie*, and *Fascination*. The boys have appointed the Robert Norton Co. sole selling agents and have prepared a catalogue, which they will release for fall production. Don't crowd, boys; the line forms on the right.

### Most Music Publishing Houses

are inclined to be noisy, but they are deaf and dumb asylums compared to the boiler factory of Jack Mills. When Jack decided to enlarge his quarters he hired a regiment of car-

### Best Selling Music Rolls

**AEOLIAN**—Fox Trot, Crooning (82994); Waltz, Little Crumbs of Happiness (4491). **Q.R.S.**—Fox Trot, Second Hand Rose (1637); Waltz, They Needed a Song Bird in Heaven, So God Took Caruso Away (1685). **REPUBLIC**—Fox Trot, Tuck Me to Sleep (766); Waltz, Hello, Little Girl of My Dreams (760).

penters, who with their noise-making weapons attacked the building in massed formation. Nowadays when performers visit the office in order to rehearse the Caruso song or *Strut*

*Miss Lizzie*, they are accompanied by the carpenters' chorus, who render a beautiful obligato consisting of hammers, saws, etc. When Jack hired the house-wrecking gang he immediately hopped to Detroit, where, after spending a week, he wired back to find out if the work was finished. Upon hearing that the noisemakers were still on the job, he beat it to Chicago, where he lingered for ten days. Believing that the dirty work was over, he came back to New York for the purpose of taking a rest, only to find that the hammering fanatics were still on the job. After taking one look, Jack grabbed the earliest rattler for Canada. We don't blame him in the least. Those carpenters would drive any man to drink.

### A Brand New Number

has just pushed its nose over the musical horizon and answers to the name of *All in Vain*. It is a ballad-

### Best Selling Records

**COLUMBIA**—Fox Trot, Ruby (83423), Vincent Lopez Orch.; One Step, Down Yonder (83423), Happy Six. **EDISON**—Fox Trot, Listening (50800), Green Bros. Novelty Band; Waltz, Mello Cello (50794), Max Fell's Della Robbia Orch. **PATHE**—Fox Trot, Mimi (20574), Merry Melody Men; Waltz, My Cherry Blossom (20576), Benny Krueger & Orch. **VICTOR**—Fox Trot, I'm Nobody's Baby (18773), All Stars Trio; Waltz, Drowsy Head (18771), Hawaiian Orch.

fox-trot and was written by Joe Samuels, Henry Winston, Ralph Boas and Lee White. According to its four writers, it should make an ideal quartette number. The song will be published by Lee White, and, before we forget, we might add that the title was suggested by Capt. Charles N. Fitzgerald, the well known Texas death-defying aerialist. With all those boys behind it the number should not be *All in Vain*.

### Is That So!

Phil Ponce, the genial sales manager of the Jack Mills firm, is in town and expects to remain in our midst for a couple of weeks. Phil has sore hands from mitting his many friends, and says Broadway looks better than ever.

Mechanically speaking, Dan Winkler, formerly of the Remick forces, is now connected with Fred Fisher. Dan and Jack Glogau should make a corking combination.

The Sam Fox Publishing Co. has purchased from Lee S. Roberts the song *Monastery Bells*, a waltz written by Pete Wendling and Edgar Leslie. The Fox Co. will start on aggressive campaign on the number early in September and claim that by the first of the year *Monastery Bells* will be heard all over the country. Good. Ring out the old year and ring in the new.

Harry Pearl, formerly with Irving Berlin, is now in charge of the Detroit office of the Triangle Music Co., and Al Lewis, sales manager of the concern, is about to start on an extensive trip, during which he will cover all the principal cities in the middle west. Joe Davis will remain in charge of the New York office, and Jim Durante—well, Jim is married, so he will stay home and continue to play Daddy.

Speaking of Daddy reminds us that the E. B. Marks Co., which controls the sole selling rights of the *Triangle* numbers, is giving the song a wonderful plug. The casual observer passing through 46th street is bound to hear Daddy being sung in the Marks establishment, while next door in the house of Fred Fisher he is absolutely certain of hearing Ma. Sounds like an old-fashioned parental mix-up. Judith Rothstein of the Marks concern claims that Daddy is the better of the two. We are surprised at Judith. She should at least support her own sex.

Fred K. Steele, formerly of the Chicago office of Fred Fisher, is now in charge of the Boston branch of the Broadway Music Co.

Bob Luders of the McKinley Co. has just returned, after spending two weeks in Atlantic City and Asbury Park. Bob wants the world to know that he was in on that Vincent Lopez testimonial and that anybody who did not hear *Main Street* that night must have been deaf. All right, Bob, we will take the blame and apologize for leaving you out of last week's line-up.

W. C. Handy, who has been touring the South with his band, has returned to New York for a short vacation. Mr. Handy will take to the road again within the next couple of weeks.

Alex Sullivan is tickled to death over the fact that his number, *Georgia Rose*, which he wrote in collaboration with Harry Rosenthal, is one of the outstanding hits of the "Put and Take" show. Alex was describing the song and explaining how he wrote the chorus while riding

### Best Selling Sheet Music

**FOX TROTS**—My Man, Feist; Who'll Be the Next One to Cry Over You, E. B. Marks; Why, Dear, Remick. **WALTZ**—Sweetheart, Feist.

downtown in a taxicab, when Rosenthal burst in with the glad tidings that *Aunt Jemima* was also using it. "Sweet joy," murmured Alex. "Now let someone say there is no color to the song."



# At the Big Vaudeville Houses

## 81ST STREET HAS BREEZY SHOW Ivan Bankoff and Other Acts Are Well Liked

There's a breezy entertainment at the 81st Street this week and it enlists the services of a number of real entertainers who know how to get laughs without forcing them.

Emma Frabell and Brother open in a classy wire stepping novelty in which they supply thrills and agility and quickly get the audience into an attentive state of mind.

Charles Forsythe Adams, called "Our American Baritone," follows and displays a voice of real sweetness, well trained and capable of doing songs of real worth. His big hit included a sympathetic singing of the Caruso number, *They Needed A Songbird in Heaven*. In spite of his early position, he is a hit with his work.

Tom Hoier, that suave comedian, is the feature player in "Twas Ever Thus," a merry playlet written by Ida L. Ehrlich who has fashioned an ingenious story about mending hose, matching silk ties and the miscellaneous happenings which are apt to occur. The events are divided into two scenes, and the argumentative close brings matters to a rousing conclusion.

Droll satire makes Coogan and Casey's act very original fun. They form their conversation about love bromides, saying farewell, in the evening, for instance, and begging for an extra kiss. Everyone will, of course, recognize himself in the same situation, be he man or woman, for first the man hands out what is commonly called "the same old line," and the young lady reverses matters and does the same. The fun is punctuated by the location of a box on the stage which is termed a "love tax receptacle," and which is intended to collect all charges due on kisses, caresses and miscellaneous sentiment.

Charles Olcott and Mary Ann follow in an animated singing of "Charlie's Song." It all seems like a family affair when they warble Celtic melodies about *Down by the Old Swimming Hole* and *Someone is Teaching Me How to Forget*. The movie recitation number was exceptionally well done.

There is no art which fits more snugly into vaudeville than that of dancing and numbers like that which Ivan Bankoff is presenting would do credit to the opera. Mr. Bankoff's conceptions of dancing numbers are original, striking and memorable and his dancing is easily to be compared with that of the best ballet dancers before the public today. His pirouettes in mid air are defies to gravitation and his Russian costume numbers are as picturesque as they are agile.

He is assisted by an exceptionally clever young woman who is a treat in herself.

Both she and Cliff Adams are worthy assistants to Mr. Bankoff and their work merits high praise.

A good bill and one that the house enjoyed.

SOBEL

## Harry Carroll at the Palace—Josephine Victor at the Riverside—81st Street has Ivan Bankoff—The Chicago Theatres—At other Vaudeville Houses

### PALACE OFFERS FINE PROGRAM Harry Carroll, Van Hoven and Other Acts Score

Harry Carroll and his talented supporting company shouldered with ease the headline responsibilities at the Palace and won a most enthusiastic reception, in which the youthful Bennett Sisters scored the hit of the act, and incidentally of the evening.

"Danse Fantasies," featuring Frederick Easter and Beatrice Squire, opened the show. After a slow start the act developed into a pleasing series of dainty and novel dances, richly costumed, and well done. The tennis dance and the solo dance of Easter were noteworthy. They received quite a demonstration of applause at the close, and even broke in on the next act.

Dudley Liddell and Del Gibson in "Just Vaudevillians" were amusing. The impersonation of Bert Savoy was good visibly, but vocally he missed out on the rough stuff. Del Gibson, in a gorgeous gown against a yellow and black background, sang *Kismet*. There was a surprise finish which probably no one suspected.

Rolf's Revue proved to be a company of ten musical artists. They featured *Tuck Me to Sleep*, *Sunny Tennessee*, and *Oh How I Love You Broadway*. The cornetist was excellent, and the girl violinist played *Souvenir* effectively. The girl in black who danced was well liked.

Johnny Burke was a scream in "Drafted." His description of his examination before the draft board and medical staff brought shouts of laughter.

May Tully's condensed version of "Parlor, Bedroom, and Bath" was funny, but dragged a little at the start while the plot was being explained. Eda Ann Luke played the Florence Moore part with all the F. M. tricks and gestures—a really clever impersonation of the inimitable Florence. Sager Midgley made "Reggie" hopelessly inane, which was as it should be. The supporting company was adequate and included the "bell-boy" from the original cast.

After intermission Harry Carroll sat at the piano and tinkled his way through the best revue of the past season. Grace Fisher, in a beautiful golden yellow gown, sang a *Lady-In-Waiting* song charmingly. Harry Laughlin sang *Any Pretty Little Thing* and danced with all kinds of pep. The chorus, always attractively and appropriately costumed, had a lively number with Carroll. The Bennett Sisters registered a terrific hit with their *Old Swimming Hole* song and were obliged to repeat it several times. *Oh Boy What A Girl*,

and *Leader of the Gypsy Band* were catchy and tuneful numbers.

The Willons—Mae and Rose—followed with their usual demureness and sureness. They opened with *Pretty Little Cinderella* and used *Look For the Silver Lining*, *Cherie*, *Yellow Dog Blues*, *Don't You Remember the Day?* and *Wang Wang Blues*.

Van Hoven closed the show—not without protest. His line of talk is funny. The three kids (he "paid seven, but only three showed up") were absurdly awkward and played their parts well. The front row patrons really should be provided with umbrellas.

CONN.

### AMERICAN BILL IS ENTERTAINING Fisk and Fallon Make Life Sized Hit

They stopped the show. Without any effort whatsoever, Fisk and Fallon carried the house by storm at the American where a bill of unusual merit delighted the usual large audience. The most noteworthy feature of this act was the imitations of musical instruments which were so keen and effective that the audience demanded more and more. Finally, overcome by the applause, the two gifted performers had to announce that they had no more material to offer. It was a real relief to find that they made their hit not by forcing encores, but by giving the audience the best values they had to offer.

Other acts on the bill include Wilish who did the usual conventional tricks in sleight of hand manipulations, and Fitzgerald and Anderson who entertained pleasingly with a program of songs.

Quick to take advantage of popular fads, some clever chap gave the name "Put and Take" to a melodious musical comedy extravaganza in which tunes vie with jests in getting the applause of audience. Joe Cantor and his associate, Yates, get their comedy by playing cards while a physician is supposedly giving them a consultation. The doctor thinks that the men are talking to him and their indifference to his presence bring about many absurdities, laughable and at the same time unique.

"Samples" is the inviting title to the act which Philbrick and DeVoe offer as a comedy bit. They enter pushing a baby carriage which contains not a baby, but all sorts of samples which incidentally lead to discussion about girls, high prices and other topics of the day.

Appearing in stylish tuxedos, Jack and Foris step nimbly onto the stage and proceed to give an interesting hand balancing act which gets attention and holds it until the last feat is accomplished.

Conroy and Howe give a routine blackface act with jokes that are funny and near-funny. In addition to other acts, the bill contains a zippy movie entitled "Crazy to Marry," in which Fatty Arbuckle goes through elopement complexities with Lila Lee looking lovable and kissable.

SOBEL

# Palace=



"DANSE FANTASIES"



LIDDELL AND GIBSON-



ROLFE'S REVUE.



JOHNNY BURKE



"PARLOR, BEDROOM & BATH"



HARRY CARROLL AND CO.



MAE & ROSE WILTON



VAN HOVEN-

SAXTON =



## NEW ACTS

## Nella Webb Returns to Vaudeville

Nella Webb, after several years of private life, is again before the footlights. She is offering a new singing turn, which included for her repertoire some good numbers. She opens with *For I've Got A Rich Boy Now*, scoring well. Next she sang a ballad entitled *Dreaming Of You Honey*, that was also appreciated. Miss Webb has a pleasing personality and knows how to deliver a number. For her finish she sang a catchy number called *Bring Back The Old Fashioned Waltzes*. She had to sing several choruses before the audience would let her exit. Miss Webb has a single that can play the better houses.

ROSE.

## Whipple and Huston Have Good Act in "Time"

"Time" has been selected as a name for the new Whipple-Huston revue, and it is about as good a title as could be selected for this timely revue. The act opens with a special drop in one, on which is a large clock, with Father Time in the centre. Whipple and Huston then make their appearance, and are looking for something new to give the public. Father Time comes to their rescue, and describes how it can be done. They then sing a special number entitled *Time Will Tell*. The next scene is a full stage set of a park scene. Trolley line, autos, cafe with jazz band in view. It is supposed to be any "Corner." Here is where the story begins giving bits of the street corner quartette, the girl of the underworld, of which the Salvation Army comes to the rescue. The tire and baby bit was also in for a good hand. The entire act is certainly up to the minute, and Whipple and Huston should certainly feel proud of their offering, for they have one that should play the best there is in vaudeville. The jazz band also came in for a goodly share of applause. A number sung by Huston entitled *Why Speak of It* went over very big. There are seven people in the cast besides Whipple and Huston.

ROSE.

## "Dancing Shoes" at the Broadway

"Dancing Shoes" is a lively affair, but not an avalanche of originality. It brings before the footlights five boys and one girl, and the half dozen of them proceed to make their shoes dance about while the wearers change from one group of costumes to another. The costumes worn have the advantage of variety if not elegance and there are tuxedo suits, purple velvets, straw hats and grey trousers and other clothes transformations. Perhaps the best feature of this number is the dancing imitations. At one time two of the boys do Coster imitations with hard shoe stepping. At another time they

imitate Eddie Leonard and eventually follows the inevitable imitation of Frisco. The girl of the act does a bit of singing, but no one in the company makes a play for special attention. It is frankly a group entertainment, and though not thoroughly metropolitan in staging and production has considerable merit. LORE.

## Lang and Walker Offer a Fair Talking Act

Lang and Vernon are offering a very mixed routine of talkative comedy fairly well put over. They open with a comedy Egyptian dance, done by the male member, then both go in for about five minutes of talk on "Who" and "What." This bit is entirely too long, and should be cut down. The audience appreciated part of the talk, but it seemed to get boring towards the finish. The girl then sings a song, *It's All Over Now*, while the man joins in the chorus, whistling. This was their finish. A fair act.

ROSE.

## "Pep-O-Mint" Is a Good Vaudeville Revue

What's in a name? is the hackneyed question one must answer in considering "Pep-O-Mint" the twenty minute revue which, though far removed from any connection with the popular candy, has a certain distinctive "pep" of its own. The company is effectively introduced by a male piano player who doubles on entertaining interpolations between the individual acts. A good piece of work is done, also, by a boy soprano who sings with such fine regard for values that his work makes a decided appeal to the audience. There is also a dance pair with a girl dancer who exhibits all sorts of terpsichorean feats from toe dancing to the oriental—which really isn't terpsichorean after all. "Pep-O-Mint" is a refreshing bit of entertainment, perfectly suited to the popular houses and even better than that.

LORE.

## Ryan and Mann Have Promising Act

Ryan and Mann open their act with a double blues song number which immediately evidences their natural skill as singers and their ability to harmonize effectively. The first impression they make is therefore a very good one, and it is maintained throughout the act. If there is a weak feature of their work it is their comedy method, for in presenting rapid fire comedy talk, between songs, they are somewhat too obvious. It is our personal impression that comedy lines are always funniest when spoken with a certain ingenuousness and simplicity. It has often been said that it is more difficult to act comedy than tragedy because comedy has too be taken so seriously. Pretend that you are not in on the joke, is our humble advice to young comedians. If the audience thinks you are really being fooled it will always find you amusing. Otherwise, Ryan and Mann are personable entertainers. Their songs are good, their appearance excellent, and their chances for success far beyond the average.

LORE.

## SONGS THAT ARE MAKING A HIT IN VAUDEVILLE

Tuck Me To Sleep	Red's Revue
Wang Wang Blues	Willow Sisters
Ma	Joe Dancy
Home Again Blues	Courtesy Sisters

## AT THE CHICAGO STATE-LAKE

## Olsen and Johnson and "Bubbles" Are Pleasing

We recommend the State-Lake this week as a sure cure for the blues. With one exception it is really a blue-ribbon entertainment. Will make you forget the high cost of living. Variety aplenty.

Robbie Gordon starts the ball rolling with a posing act. "The Spirit of 1921" was well liked.

The Two Rosellas can produce music in novel ways. A little clowning and a good harp solo. Getting harmony out of a lamp-post, a cane or a pipe pleased the fans.

Howard and White present a twin-bed skit. Very well done and held the interest to the finish. We hope this problem works out as well in every home. Fun sandwiched with a moral.

Al Wohlman was the "one exception" referred to in the opening paragraph. His singing made us long for home. He was the fly in the ointment.

The Rayolites follow with animated pictures. He is a rapid fire artist who employs lighting effects to make them come to life.

Beeman and Grace gave us some fast and furious roller skating. The lady is a beauty, has youth, grace and personality. They can skate. Their conception of the "Hesitation" on skates was very clever.

Olsen and Johnson were the applause hit of the show. They seemed to enjoy their tomfoolery as much as the audience, and we rise to state that was some. They produced the happiest moments on the program and can tickle the joy-centers of an audience easily.

Jack Norton and Queenie Smith in "Bubbles" with Frank Farrington and Marjorie Leach have a pretentious offering, very well done, and "Murine" for the tired business man's eyes. Dancing, comedy, attractive chorus and witty lines. The dancer has lines—figuratively speaking. Hope to see more acts like this one. Can be labeled "A. I."

PRICE.

## PALACE—CHICAGO

## The Doners and Dorothea Sadlier Head Bill

Perspiration within and without the calcium circle was the shining feature of the otherwise unstartling opening performance at the Palace, Monday afternoon, with Kitty Doner plus Sister Rose and Brother Ted, Harry Langdon and Gene Greene as headliners.

Kitty added in a curtain speech that the three Doners were playing together for the first time this year in their "League of Song Steps" act. Which may explain its heterogeneous, unfinished character. The feature of the act was the Bowery

Number which the parents of the Doners had presented twenty-five years ago at Tony Pastor's in the very same costumes.

Harry Langdon, assisted by Rose and Cecil in "Johnny's New Car" manages the considerable feat of getting new fun out of starting a tin Lizzie. The act is well watered by prohibition jokes.

Gene Greene in "A Little Bit of Everything" enunciates clearly. He sweated more than anybody else in the program.

The bill opened with the Two Sternards in a Xylophone act. The applause was generous.

It may be, as Mr. Mencken says, that in literature the South is beginning to matter, but in the "Sunny Southern Smiles and Songs" of Bartram and Sexton, it deals with nothing more serious than "meetin' M'lindy in de moonlight."

Jack Joyce is a charming, plucky boy, with an absolutely irreproachable speaking voice. He is distinctly worth a cleverer repertoire.

Ben Rubin appears with Bal Lloyd in "I Don't Wanna." Ben affects cross eyes, the expression of a moron, talks Yiddish-American, and displays an extremely intelligent study of the methods of Savoy and Brennan and Fannie Brice. If he keeps on using his head, and Ziegfeld uses his eyes, we predict his eventual appearance in the Follies. Lloyd is clever with his feet.

An interesting skating act was presented by Fivik and Jenny. If color were used in skating numbers, much as they are in dancing, they would be deservedly much more popular.

The big headliner should have been Dorothea Sadlier and company with William Gaston in William C. DeMille's satire, "1999." And it might have been but for the extremely unfortunate direction. The acting is heavy when it should be subtle, slapstick and hysterical when it should be light and farcical. FINEMAN.

MAJESTIC—CHICAGO  
Howard and Clark Are Good Feature Act

Echoes of many catchy songs emanate from the portals of the Majestic this week, for nearly everybody on the bill has written a song which he wants the world to hear.

Kate and Wiley open with creditable stunts upon the rings, and Lew and Paul Murdock wield their long and eloquent legs in some new and snappy dances.

"A Trip to Hilland" is as peppy as usual, for the "ten almost song-writers" dance, sing and make merry with all their customary verve.

Harry Cooper is no longer the capable songster he once was, and the house was sorely disappointed in him. Likewise with Mae Melville and George Rule, who are verbosely silly, and say nothing worth while.

Joseph Howard and Ethelyn Clark, assisted by Jack King, are excellent, and keep things merrily stirring with their tunefulness and fun.

Dooley and Sales start out by being humorous, but peter out grievously, and seem not to know when to stop.

Gautier Brothers, in "The Animated Toyshop," close with a really superior animal act. SILDEN.

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## GOOD ACTS ON BRIGHTON BILL

### Courtney Sisters and Kramer and Boyle Features

The bill at the New Brighton Theatre this week is a pretty good one, though not very well balanced.

The week's entertainment opened with Klutzing's Entertainers, a remarkable group of performing pigeons, rabbits, cats and dogs. The honors of the act were awarded to the cats.

Ann Ford and George Goodridge followed in a little skit entitled "You Can't Believe Them" by Blanche Merrill. This act is very weak and was not presented as well as it might be. Princess Rajah then appeared in her original creations, first presenting, the Cleopatra Dance, which she interpreted to the satisfaction of the entire audience. Her next dance was an Arabian chair dance, at which we all marvelled. The Princess merely gives these two numbers but she works so hard in these that it would be expecting too much to call for more.

Up to this time there was very little comedy so we were favored with James B. Donovan who is billed as the "King of Ireland" and Marie Lee who might easily be a princess. The act opened with Marie Lee singing that good old song hit, *Won't You Bring Back* and then danced prettily. And then enters smilingly Donovan, who tells a lot of Irish stories that got many a laugh. A few old Irish melodies are sung and for an encore, Miss Lee danced an Irish reel.

Then followed the Courtney Sisters accompanied by their Ultra String Quintette; who easily ran off with the honors of the evening. We would like to say a lot of nice things about this act but space will not permit. The numbers sung by the Misses Courtney were *Underneath Hawaiian Skies*, *Home Again Blues*, *If Shamrocks Grew Along the Swannee Shore*, *Nobody's Fool*, and for an encore, *I Found A Rose* and *I Want to Be in Tennessee*. Their orchestra is great. This act closed the first half.

Bert Errol, the female impersonator in modes and melodies opened the second half of the bill and displayed a lot of pretty gowns to say nothing of his fine falsetto voice. He sang a number of very good songs both in male and female voice and attire. He is assisted by Ray Hartley who dances while Mr. Errol rests his vocal cords. As one of the fair sex, Mr. Errol is more than fair. Gordon Stewart plays the piano.

Now comes the funny part. Kramer and Boyle—laughs galore. Kramer is one of the funniest impromptu comedians on the vaudeville stage today. And we liked Boyle's singing. The funniest thing of the evening was the impromptu burlesque of that song *at I Found A Rose* with Kramer and Boyle mimicking the Courtney Sisters. After this the boys rendered *All By Myself* and *A Typical Tipperary*. They gave several encores.

They then appeared in the following act which was, Johnson, Baker and Johnson, the boys with the million hats. This act is very good and has a good comedian.

—H. BLAUFOX.

## ONCOMERS

Individuals of the theatre whom *Dramatic Mirror and Theatre World* hail as very worth watching!

JOANNA ROOS.  
ALBERT CARROLL.  
FLORENCE NORMAND.  
MILDRED KEATS.

## AT PROCTOR'S 5TH AVENUE

### Well Filled House Sees Entertaining Bill

The first half bill at the 5th avenue theatre this week offers good entertainment.

Jim Felix in a comedy bar turn opened to a packed house. Felix entertained well with his various stunts on the bar.

Nella Webb, after an absence of several years, has again returned to the footlights, with a new singing offering. (New acts.)

Spencer and Williams, on third, offered a fair singing and talking turn. The male members holds up the entire act. They open with a few minutes of talk, then going into a song entitled *Just The Type for a Wonder Girl*, that went over fair. After this number some more talking is put over, and on account of the house not getting most of the jokes, the male member let it be known that he was peeved: *She's Just That Kind of A Miss*, was their finishing number.

Wm. Brack and Co., a clever company of tumblers and foot balancers, deserved every morsel of applause and appreciation accorded them by the entire house. Their work is well put over displaying marked ability as tumblers. They were accorded several curtain calls on their exit.

Tom Kelly, "The Irish Story Teller," had no difficulty in selling his stories. Every one was a corker and the entire house appreciated Tom. His recitation for his finish, "Lucky Jim," brought him solid applause.

Ford Sisters and Co., with their pretentious dance offering received the applause hit of the bill. The girls are there when it comes to dancing. Their various numbers which included a Spanish dance, Indian dance and Jazz dance were well executed. Their jazz band also came in for much applause, and especially one of the boys who played a mandolin solo.

Burns and Freda closed the show with their "Wop" turn. The act is

practically the same as Burns did with *Frabito*, with the exception of some new talk and a comedy song entitled *Mulberry*. Freda formerly worked as a single. The turn went very well.

ROSE.

## KEITH'S—SYRACUSE Doris Duncan Scores a Sure-Fire Hit

The big house holds the best all around variety bill seen in this town in 'steen weeks. Opening with a corking cycling number by Ben Byer, and closing with *Lady Alice's* animal act, in which she proves that cats and mice can play in harmony, the bill never slows up for a moment.

On No. 2 was *Lexey and O'Connor*, a pair of classy dancers who also try to sing, but their main ability is to "step," and they sure can.

"A Creole Cocktail," opened the applause column with a peppy assortment of musical, vocal, and dancing syncopation, that earned them the name of "Jazz Babies."

Closing intermission brought forth a new "Jack Lait" in the guise of Ralph Murphy, popular Syracusan, who has written a sketch that can take its place among the best on the circuit. Murphy's first plunge into vaudeville introduces a novel vehicle, containing thrills, spooks and "Tavernisms."

All the act in the present form needs is a little speeding up and it will be a top-notch; *Hall Salter* and *Margaret Cusack* aid greatly in putting over the clever vehicle, assisted by the author.

Opening the second half was the surprise and applause winner of the evening. *Doris Duncan*, a new girl hereabouts, trotted on with a bushel of pep, versatility, a good voice and a wonderful smile. She knows how to use them all. Here is a girl with a real act, and if Syracusans are judges, she is away ahead of the parade.

Jack Wyatt and Co. followed and scored nicely with their neat routine. A bitter exhibition of the real "highland fling" has never before been seen in the big house.

Malley Jennings and Wm. Howland in their "on the Golf Links" went over with a bang, the Englishman's humor, and *Howland's* singing putting the team over neatly.

The closing act held them in nicely, with the house business just a bit off, because of the break in the weather.

BENNETT.

## 20 YEARS AGO TODAY 5 YEARS AGO TODAY

"At the Old Cross Roads" by Hal Reid Is Produced at Holyoke, Mass., with Cast Including Thomas H. Ince, F. Mastyn Kelly, Estha Williams, Mrs. Charles E. Craig and others.

James K. Hackett Opens in "Don Caesar's Return" by Victor Mapes, in Albany, Supported by Wilton Lackaye, Theodore Roberts, W. J. LeMoine, George Lesoir, Hale Hamilton, Charlotte Walker and Fernanda Eliscu.

"A Little Bit of Fluff" Is Produced at the 39th Street Theatre.

"Somebody's Luggage" Is Produced at the 48th Street Theatre with Cast Including James T. Powers, Lionel Belmore, Clifford Brooke and Beryl Mercer.

Basil Hallam Is Killed at the Front in France.

Paramount Releases "The Victory of Conscience" Starring Loy Tellegen and Directed by Frank Reicher.



## PELL TRENTON

One of filmdom's favorite leading men who is seen opposite Edith Storey in "The Greater Profit," her most recent R-C picture

## RIVERSIDE BILL IS A GOOD ONE

### Whipple and Huston, Josephine Victor and Joe Darcey Please

The Riverside has a surprisingly good bill this week, with Miller and Capman giving the show a good start. They replaced *Corradini's Animals*, who were programmed to open, but did not appear.

Fred Miller and Bert Capman, in a capable dancing turn, put over a snappy two man act. One of the boys dances while spinning a rope, a novelty in itself. Capman's comedy dance also came in for a good share of applause.

Reynolds Donegan and Company, with Helen and Maude Reynolds, scored strong with their repertoire of dances and skating feats. The various stunts of twirling around while skating, and the different dances of to-day, were sure fire. This is the best skating turn that the writer has witnessed at this house.

Lang and Vernon offered their comedy talking act next. (New acts.)

Rayone Whipple and Walter Huston, are presenting their new act entitled "Time," which is a clever revue that is sure to go over well wherever it is shown.

Following intermission, Topics of The Day and Aesop's Fables, Harry Kahne, billed as "The Incomparable Mentalist," appeared. (New acts.) Josephine Victor and Co., in "Juliet and Romeo," a romance in five scenes, pleased in next to closing position. The sketch has good material and the theme is well brought out. Several curtains were accorded the act at the finale.

Joe Darcey had to close the bill, and even though he came on very late, the entire house waited to hear Joe. He sang several corking good numbers, opening with *Ma*. His repertoire included *Home Again Blues*, *Now I Lay Me Down to Sleep*, *All By Myself*, *Mammy* and the new song number dedicated to Caruso, *They Needed A Song Bird in Heaven*. This number received tremendous applause. Darcey shared honors with Whipple and Huston, for applause.

ROSE.



# Murder Will Out!



At the left is a tense moment in a feud between two Metro stars. Viola Dana decides to hack Gareth Hughes with a meat axe. Viola is always so original, you can't help admiring her



Above, Edward Cecil offers a neat weapon to May Allison, Metro star, and highly recommends the instrument as a killer of men. Meanwhile, Forrest Stanley trembles

Below, Stanhope Wheatcroft is just stopped from committing a lovely bit of murder. From the looks of it, Kathleen Clifford is the one who came near being a subject for floral tributes and epitaphs in the R-C picture, "Cold Steel"

Edith Storey in "The Greater Profit" (R-C) comes in to the scene of crime after all the fun is over. Being a criminal in the picture, she probably curses her luck for being late. But then women are famous for it



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The racing bug has bit the Neilan studio. "Mickry" at the left on a "shootmotor" thinks he has a good chance of winning.

Leeds Baxter, business, manager, and Dave Kesson, cameraman, think so too. Pete Smith, the starter, has a good chance to recover

## Little Trips to Los Angeles Studios

With Otto Henry Harras

THE picture situation here is about breaking up, and, according to reports of men in the know at the head of several of the big studios, everything will be wide open, as in former days. About October first all the studios will be at full blast. There seems to be a scarcity of actors now. Where they all could have gone to no one seems to know.

Just ran across the popular film star, *Monroe Salisbury*, who tells me that he had met *Jannita Hanson* and *Harrison Post* in his big Locomobile and that both told him they had been married at Santa Anna, the home of the famous Judge Cox, who made *Babe Daniels* do time for speeding. Both claim that they were married on August 20th and *Mrs. Harrison Post* displayed a five-carat diamond ring which *Harrison Post* had given her as an engagement ring.

### The Hollywood Studio Club

will launch a drive about the first of September to raise \$5,000 with which to build a new dormitory for the club. This club has had prospective screen stars from all sections of the country who have made their home there, including such names as *Julanne Johnston*, *Majorie Daw*, *Zasu Pitts*, *Helen Jerome Eddy*, *Violet Clarke*, *Agnes Johnson*, *Louise Huff*, and a number of others too numerous to mention. This club deserves a lot of credit, as it is run in a thorough fashion and is a great help to the rising picture star. Among the prominent local women backing the organization are *Mrs. William C. De Mille*, *Mrs. Cecil De Mille*, *Mrs. Jesse L. Lasky*, *Miss Jessica Law-*

rence, *Mrs. Willard Buckland*, *Mrs. Arthur Heineman*, *Mrs. Wilson Martin*.

*Alice Maison*, late of musical comedy, has joined the *Christy Comedies* and has commenced work after spending three days preparing for her part. *Neal Burns* will be featured in the picture.

The Hollywood Hotel will lose some of its famous personages about the first of September, when *Elinor Glyn* and her secretary leave. *Eugene Mullen* and *Bijou Fernandez* are also heading for the East. *Miss Glyn* tells me that she is returning to England for a visit with her daughter.

*Claude Gillingwater* has been engaged to enact the leading role opposite *Jackie Coogan*. Huge sets are being erected at the *Brunten Studios* and an excellent all star cast is being selected to support the kid. It is estimated that it will take at least twelve weeks' work to complete the picture.

"When Dawn Came," the *Hugh Dierker* feature, opened here at the *Alhambra* for the first time for a run at popular prices. The first week it broke the records of the house and it looks as if the feature is in for a long run. It also broke records in the East in a Keith theatre over such well known productions as "The River's End," "Broken Blossoms" and "The Kid." *Hugh Dierker*, the producer, is fast coming to the front as a real producer, while *Mrs. Hugh Dierker*, who wrote the story, will be

heard from before long as a writer of stories that are clean and appeal to the masses.

### It Seems That One

has to become ill to find out how popular he is in this world. At least such was true in the case of *Julian Eltinge*, who was seriously ill a few weeks ago and is now on the road to recovering. At the *Clara Barton Hospital* his room is bedecked with flowers and it seems that it takes an extra man to care for them. Almost everybody who is anybody in the film world has been represented by a token of some sort or other—candies, flowers, books or magazines. The strangest token of all was sent by a fan and admirer of *Mr. Eltinge*, in the form of a fried chicken, with a note saying that as a rule hospitals did not feed patients too well, she having been in one for the same cause, and that she knows what it is to be sick and hungry. This chicken was from her own farm in *Glendora*, specially selected and picked by herself. She hoped that he would enjoy it and she promised to make herself known as soon as he appeared on the stage, in *Los Angeles*. Of course, *Mr. Eltinge* could not eat the chicken and it was turned over to a patient who could enjoy it. *Mr. Eltinge's* tour has been changed and he will open late in October in *San Francisco*, instead of *Salt Lake City*, as originally planned. Some of the cards noticed on the gifts were from *Pauline Frederick*, *Roscoe Arbuckle*, *Tom Meighan*, *William Camp*, *Tom Daily*, *Wallace Reid*, *Tom Moors*,

and a number of celebrities in the theatrical world.

*Mary Dean* is also ill at the *Good Samaritan Hospital* and is well on the road to recovery. *Miss Dean* is about to return to the screen and it is said that she will appear under the *Universal* banner, where *Priscilla* has made so good under her direction.

According to a manager of a theatre in *Mobile*, after counting up his house while playing "Dinty" and dividing them up with the number of freckles on *Wesley Barry's* face, he came to the conclusion that each freckle was worth about \$100. Incidentally, *Wesley* the other day threw out his chest and looked into the mirror for signs of hair on his chin. He just added another year to his career. In short, he is now fourteen years old.

*Charles Kenyon* is going to direct before long, according to good authority. It is said that the first picture he will direct will be his own work, which has been so successful on the stage, "Kindling." This seems to be a very good idea, in that he wrote the play some years ago and knows all its possibilities, as well as its weak points. *Goldwyn* is now negotiating for the screen rights, and if they can be bought at the right figure *Mr. Kenyon* will launch forth as a full-fledged director. He ought to make one of our best young directors.

*Theodore von Eltz* will appear in an important role in support of *Viola Dana* in "The Fourteenth Lover," the little *Metrol*'s new picture which *Harry Beaumont* is directing.



**"THE STING OF THE LASH"****Pauline Frederick in Dramatic R-C Picture**

Adapted by H. Tipton Steck from the story by Harvey Gates. Directed by Henry King. Released by R-C Pictures Corporation.

Dorothy Keith.....	Pauline Frederick
Joel Gant.....	Clyde Fillmore
Rhodes.....	Lawson Butt
Ben Ames.....	Lionel Belmore
Seeley.....	Jack Richardson
Daniel Keith.....	Edwin Stevens
Crissy (at six).....	Betty Hall
Crissy (four years later).....	Evelyn McCoy
Rorke.....	Percy Challenger

Pauline Frederick has now joined the ranks of film stars who have followed Horace Greeley's well-known advice to young men about going west, and it is to the west that she has gone for her latest R-C Picture.

*At the left, Clyde Fillmore tells his love to Pauline Frederick in "The Sting of the Lash" (R-C). Below, he has begun to doubt her loyalty*

It is none of your mild imitations of a western picture, either, but a genuine melodrama full of action and thrills. It combines, however, a certain element of honest character study which takes the edge off the otherwise incredible story and makes it human and interesting. Credit is due Henry King, also, for his direction. He has assembled an unusually good cast to support the star, and has used them to advantage.

The story concerns an eastern girl, Dorothy Keith, who takes her father west to begin life anew after financial disasters. When they arrive at their destination, the father is killed in an automobile accident, and Dorothy is befriended by a young miner with whom she falls in love. They are eventually married, and a most unhappy state of affairs develops. Poverty compels Dorothy to take in washing, while her husband devotes himself to bootlegging and indulging freely in his own wares. Things go from bad to worse, until one day when her husband, after accusing her of being in love with another man, comes home drunk, throws her washing on the floor and starts to beat his little niece, Dorothy revolts. She holds him at the point of a pistol while the little niece ties his hands and swings the rope over a rafter. Here as he dangles, his wife horse whips him. She then leaves to accept a position in the east, and he is arrested for bootlegging. After he has served out his term he goes to find his wife, and after a struggle, things are brought to a termination which promises to be a happy one. In spite of his shortcomings, Dorothy continues to love him, and naturally a regeneration follows.

It is a dramatic story from start to finish without a dull minute. No small feature is the beautiful photography which prevails throughout the western scenes.

GEORGE SCHWARTZ.

*Below, Pauline Frederick, woman like, bathes the wounds she has made with a horse whip*



# "A TRIP TO PARADISE"

Bert Lytell Has Unusual Story in Metro Film

Adapted by June Mathis from Franz Molnar's "Liliom" (English text by Benjamin F. Glaser). Directed by Maxwell Karger. Released by Metro.

"Curley" Flynn.....Bert Lytell  
Nora O'Brien.....Virginia Valli  
Meek.....Brinsley Shaw  
Widow Boland.....Unice Vin Moore  
Mrs. Smiley.....Victory Bateman  
Mary.....Eva Gordon

Franz Molnar's play "Liliom" has been one of the season's most conspicuous successes in the theatre, and it would not be at all surprising if the film adaptation which Metro has made with Bert Lytell as the star should prove to be equally successful in the screen world.

The scenes have been transplanted from Hungary to New York, and the hero is known by the un-Hungarian cognomen of Curley Flynn. He is a barker at Coney Island for a "ride" known as "A Trip to Paradise." Here he meets Norah O'Brien. In spite of the protests of the woman who owns Curley's

"ride," he and Norah are married. This infuriates the woman and Curley finds himself out of a job. Things look pretty bad for the young bride and groom, especially when Norah tells him that he is soon to become a father. In desperation he takes part in a safe robbery, and in this criminal exploit he receives a wound at the hands of the police which looks as if it will prove fatal. But while he is on the operating table hovering between life and death, his spirit takes a "trip to Paradise" and he is brought before a heavenly tribunal to decide whether or not he shall be given another chance at life. Needless to say, he is and everything goes merrily along.

It is a real treat to find a story on the screen that is entirely different from all the rest. Bert Lytell does what is probably his best work to date as Curley. H. K. WHEAT.



Above, Bert Lytell as Coney Island's prize "barker," draws the crowds onto his "ride" in Metro's "A Trip to Paradise"

At the left, Virginia Valli breaks the news to Bert Lytell that he is soon to be a father, and he makes a new resolution to acquire some much needed funds by hook or crook

At the top of the page, Bert Lytell, Metro's versatile star, has one of the best roles of his screen career in "A Trip to Paradise," adapted from Franz Molnar's famous stage play, "Liliom"



## "ONE WILD WEEK"

### Bebe Daniels Is Again Incurable in Realart Comedy

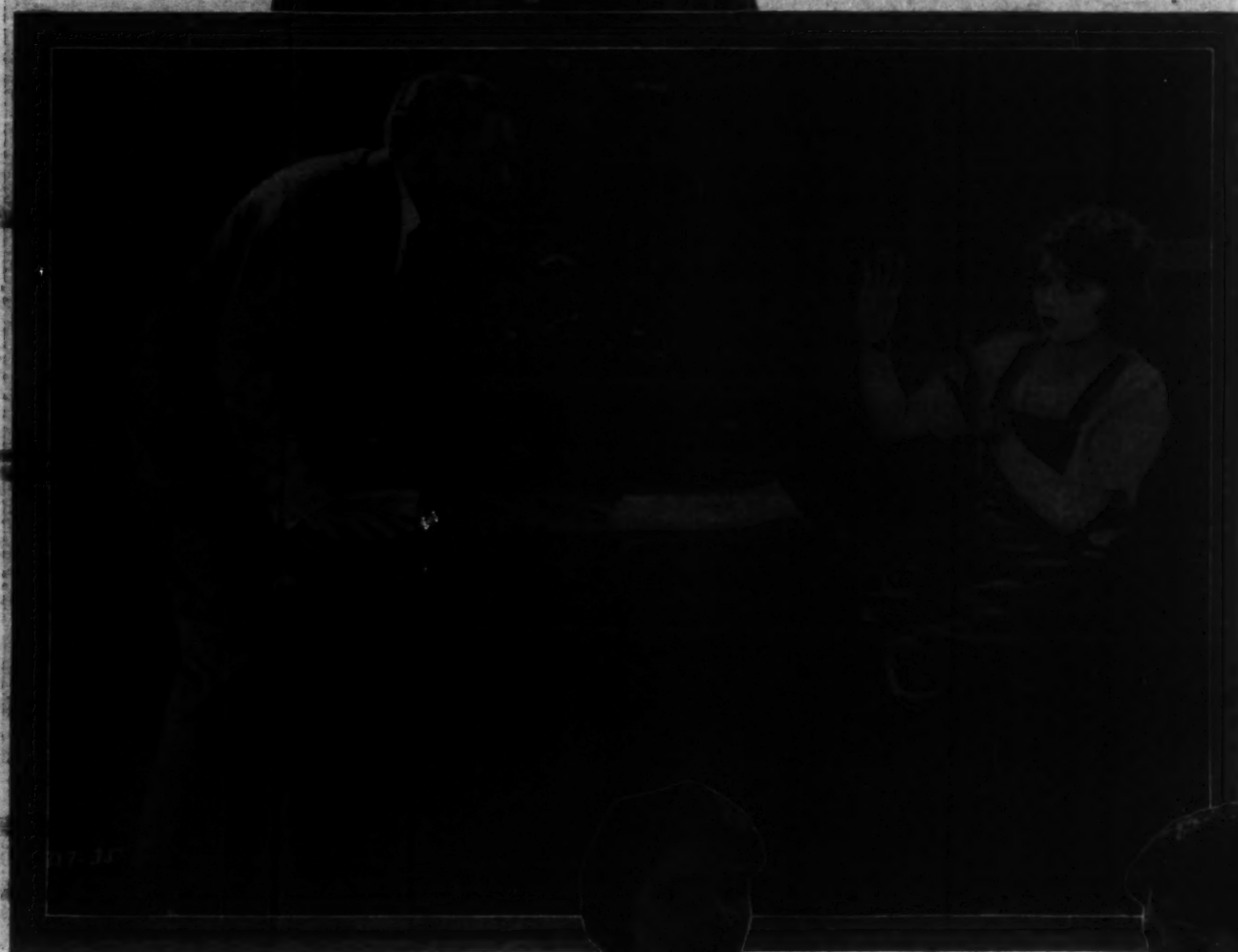
Adapted by Percy Heath from the story by Frances Harmer. Directed by Major Maurice Campbell. Released by Realart. Pauline Hathaway..... Bebe Daniels  
Bruce Reynolds..... Frank Kingsley  
Emma Jessop..... Maym Kelso  
Mrs. Brewster..... Frances Raymond  
Judge Bancroft..... Herbert Standing  
Oliver Tobin..... Edwin Stevens  
Mrs. Dorn..... Edythe Chapman  
Cook..... Carrie Clarke Ward  
Red Mike..... Bull Montana

Though Miss Daniels is nearly always surrounded by wealth and luxury, now she is the heiress to a sum that reaches half a million. The money is agreeable enough, but with it goes a disagreeable aunt who holds the purse strings and sees to it that the lively Bebe enjoys none of the advantages of her own wealth. Now, if you have been attending Bebe's pictures regularly, you will know at once that something is due to happen, for the capricious lady is never quite so happy as when she is breaking through some forbidden decrees. This time, however, she has to be very careful, for, according to legal arrangements, if she gets too gay, all

her money will revert to her unpleasant aunt. She starts out on a modest little railroad trip to a friend's, but on the way there, she is robbed of all the money in her stylish wallet, and, to make matters worse, is rushed to a police station and arrested as a crook.

It is at this point that some of Miss Daniels, personal experiences appear to be blended in the story, for her recent habitation of a police station is duplicated in the picture. This time, the lovely young lady is rushed into a reformatory for girls where she certainly keeps things lively. She has the matron and the other inmates all on their toes, and then, not content, she makes a thrilling escape accompanied by two of her associates.

Naturally, according to the best picture conventions, a rescue follows with alternate denouements and contretemps, and when the whole thing is over, you love Bebe more than ever and—that's all. BERNARD SOBEL.



Above, Bebe Daniels in "One Wild Week" (Realart) refuses to listen. She is all dressed up in reformatory garb and is naturally suspicious even of her best friends.

At the top of the page, Bebe Daniels, clad in calico, offers a snappy salute in "One Wild Week" (Realart).

At the right, Miss Daniels wants some of her neighbor's food, so she attempts to help herself to it.





The look on Viola Dana's face foretells mischief as she and her retinue approach the desk

## "THE MATCH BREAKER"

Amusing Metro Comedy Starring Viola Dana

Adapted by Arthur J. Zellner from the story by Meta White. Directed by Dallas M. Fitzgerald. Released by Metro.

Jane Morgan.....Viola Dana  
Thomas Butler, Jr.....Jack Perrin  
Thomas Butler, Sr.....Edward Jobson  
Mrs. Murray.....Julia Calthoun  
Jack De Long.....Wedgwood Nowell  
Aunt Martha.....Kate Toneray  
Madge Lariane.....Lenore Lynard  
Detective.....Fred Kelsey  
Richard Van Loyton.....Arthur Millette

Did you ever hear of the existence of an unmatchmaker?

In the engaging new Metro picture, "The Match Breaker," Violet Dana undertakes to make a little money by becoming a professional heart trafficker. In the character of Jane Morgan, Miss Dana decides to

leave her aunt, Mrs. Williams, because that lady insists on her marrying the family lawyer, a certain Mr. Richard Van Loyton. She starts out to make a career for herself and when things go wrong, becomes a matchbreaker. Among her clients is a young broker named Thomas Butler, Jr., who is very much troubled because his father is about to marry a necessary widow. Young Butler calls upon Miss Dana to help him out of his difficulties and in doing so proceeds to fall in love with the matchbreaker.

It is at this critical point that



Above, Viola Dana in "The Match Breaker" (Metro) finds romance for herself by making some one else lose it. At the left, we see her doing both

things begin to happen; the comedy scenes pile up in rapid succession, Miss Dana does some of her vivacious acting, and the ingenious twists in the plot keep the audience alert and delighted.

Frankly a romance, "The Match-breaker" shows idealistically how old and young fall in and out of love, and incidentally brings Jane's affair to a happy conclusion. Clear photography; Jack Perrin's excellent scenes with Miss Dana, and the star herself make the picture highly diverting entertainment.

BERNARD SOBEL



## Is That So!

**LOUIS J. GASNIER**, accompanied by his staff and the members of the cast of "Ma'mselle Jo," are at Lake Tahoe working on the outdoor sequences of that R-C picture.

**Helena Marsh**, Metropolitan Opera House contralto, will again be heard at the Capitol Theatre this week.

**Jack Holt**, besides starting his first Paramount star picture, has also the honor of breaking virgin soil for location scenes at Monmouth Mountain, California, fifty miles north of Bishop.

**Cohn Campbell** will direct **Pauline Frederick** in "The Lure of Jade" from a story by **Marion Orth**.

### Walter Hiers

Realist comedian, having made a tour through the Southern states, is now considering a "personal appearance" trip through the Northwest.

**Anita Loos** has returned to New York, after a week's visit in Ohio, where she sought inspiration for the titles of the new small town comedy, "Good for Nothing."

**Robert Hichens** recently visited the London studio of Famous Players-Lasky British Producers and was present during the filming of the big ballroom scene in **Donald Crisp's** new production, "The Bonnie Brier Bush."

Leading notes of Mecca Temple on the occasion of the fourth anniversary of the Mecca Table at Roger's Restaurant, originally established as a noonday get-together of New York Shriners.

### Bert Lytell

has won the latest screen popularity contest in Los Angeles, the home of motion pictures.

**Lois Dresser**, who appeared in the war scenes of the **Rex Ingram** production for Metro of "The Four Horsemen of the Apocalypse," has been engaged by **Maxwell Karger** to play the "bad man" in "The Golden Gift," in which **Alice Lake** is to star for Metro.

**George Cooper** has been selected by **Rex Ingram** for the role of "Mugsy" in his production of "Turn to the Right" for Metro.

**Carlyle Ellis**, fiction writer, newspaper man, painter and motion-picture director, supervised the production of "Home-Keeping Hearts," released by Playgoers Pictures, Inc.

**Philip de Lacy**, the child actor who played in "Without Benefit of Clergy," will be seen as the son of the sheik in "The Rubaiyat of Omar Khayyam."

### William D. Taylor

has started production at the Lasky studio of a well-known story in which **May McAvoy** will star.

**Larry Semon** and an enormous company are maintaining a small city in the forests near Lake Hume, Cal., where the director-star is producing his next feature comedy.

**Eugene O'Brien** has finished his vacation and started production of more pictures in which he will star for Selznick.

**Kathlyn Williams** plays opposite **Harry Morey** in the Selznick production of "A Man's Home."

**Harold Matthews**, at one time manager to **Mrs. Fiske** and for years an actor on the stage, plays a beggar in **Ferdinand Earle's** film entertainment of Omar Khayyam's "Rubaiyat."

**Mariha Mansfield** has returned to Selznick pictures in **Conway Tearle's** "A Man of Stone."

**Zena Keefe**, who is starring in "Proxies," will be **Conway Tearle's** leading woman in the Selznick production of "After Midnight."

### French Paramount Company

The inauguration of releasing activities by the new French Paramount organization, Societe Anonyme Francaise Des Films Paramount, the latter part of September is announced by **E. E. Shauer**, manager of the Foreign department of the Famous Players-Lasky Corporation. The first trade showing will be held on September 23rd, when the **Robert Z. Leonard** production, "The Gilded Lily," starring **Mae Murray**, will be shown.

The offices of the organization are in charge of **Adolphe Oss**.

### Associations to Cooperate

A closer alliance between British and American film producers is presaged in letters that have been exchanged between **William A. Brady**, president of the National Association of the Motion Picture Industry, Inc., and **J. Brooke Wilkinson**, secretary of the Incorporated Association of Kinematograph Manufacturers, Ltd., of London. Mr. Wilkinson wrote Mr. Brady recently on behalf of his organization stating that second hand American films were being offered for sale in Great Britain, the showing of which would infringe upon the rights of British film interests. In his letter he suggested a working arrangement between the two associations in all such matters. Mr. Brady heartily endorsed the suggestion.

### In Goldwyn Picture

Director **Rowland V. Lee** and the company making the picturization of **John Alexander's** western story, "His Back Against the Wall," in which **Raymond Hatton** has the principal role, have returned to the Goldwyn studio from **Randsburg, Calif.**, where they have been on location taking desert scenes. **Virginia Valli** plays opposite Mr. Hatton, and the following players have been added to the cast: **W. H. Bainbridge**, **Wade Boteler**, **Jack Curtis**, **Dudley Hendricks**, **Raymond Cannon** and **Louis Morrison**.

### More Neilan Pictures

Actual "shooting" will be started within the next ten days on "Penrod," **Booth Tarkington's** story and play. For practically two years **Marshall Neilan** has been holding the motion picture rights to this play awaiting the proper time to produce it with **Wesley Barry** in the title role. Upon completion of "Penrod," Neilan will start work on two episodic productions along the lines of "Bits of Life."

### Cabanne Completes "Barricade"

**William Christy Cabanne** has completed shooting "The Barricade" from a novel by **Dr. William Carson Goodman**. The interior scenes were taken at the Victor studio, New York City, and Mr. Cabanne is now engaged in cutting it. "The Barricade" will be the first of Cabanne's Director's Productions to be released in the 1921-22 schedule.

### Baker Renews Contract

**George D. Baker**, who has completed a series of three comedies, starring **Gareth Hughes**, has signed a contract under which he will make another series of pictures with the same star. Announcement of the new agreement has just been made by **S-L (Arthur Sawyer and Herbert Lubin)**, by whom the productions are being filmed for Metro.

### "Cinderella" for Children

"Cinderella," a four-reel picture adapted from the original French version of the famous fairy story, is to be distributed through National Non-Theatrical exchanges. An elaborate production of the story has been worked out with special regard for children.

### Get California Houses

**Jefferson Asher**, secretary of New York and San Francisco Amusement Co., and one of the owners of The Strand in San Francisco, has taken over the Savoy Theatre there and will screen the old-time big pictures, commencing with "Quo Vadis," presented August 28. **Fred Dahnken**, head of Turner & Dahnken, owners of the T. & D. picture houses, has arranged with his associates to permit the use of his beautiful \$200,000 **Raymond Theatre** in Pasadena as a pre-view house for all Southern California producers.

### Hayakawa's Next

**Sessue Hayakawa's** next production for R-C Pictures Corporation will be "The Street of the Flying Dragon." **Norman Dawn** will direct.

### Alimony Denied

Alimony and counsel fees pending trial of her suit for separation brought by **Mrs. Edward Small** against her husband, the motion picture promoter, were denied by Supreme Court Justice **McAvoy**. Mrs. Small, a student of occult science, asked \$5,000 a week alimony and \$50,000 counsel fees.

### Trouble Ahead

There is a prospect of trouble between the managers and operators of motion picture theatres in Calgary when their present agreement terminates. The present rate of pay is \$45.00 for a 36-hour week, and managers have given notice that this will be cut to \$33.75. There is a possibility, however, of an adjustment.

As the left, **Bert Lytell**, Metro star, begs for a bite to eat, but **Virginia Valli** refuses scornfully. Below, **Mae Marsh** in "Nobody's Kid" (R-C) reveals her new clothes to the envious orphanage.





## NATIONAL ASSOCIATION OPPOSES FILM TARIFF

### Passes Resolution Against Fordney Bill, Including Ad Valorem Tax

AT a joint meeting Thursday, August 25th, of the producers, distributors and exporters—members of the National Association of the Motion Picture Industry—it was **RESOLVED:**

That the National Association protests vigorously against the Fordney Tariff Bill as passed by the House of Representatives insofar as it provides for a 30% ad valorem tariff on foreign motion picture films;

That the film tariff provisions in the Bill were not solicited or instigated by the National Association of the Motion Picture Industry, or by anyone acting in its behalf;

That a tariff on foreign motion picture films is unnecessary as a protection measure, for the reason that the American product can successfully compete with foreign films both at home and abroad;

That the revenue derived from the proposed tariff measure would be insignificant and

That the National Association of the Motion Picture Industry be represented before the Senate Finance Committee to protest against the Senate passing the measure and to advocate that no change be made in the existing tariff.

The companies voting in favor of having the National Association, as an organization, opposed to foreign tariff were: William A. Brady Pic-

ture Plays, Inc.; Famous Players-Lasky Corp.; Fox Film Corp.; Goldwyn Pictures Corp.; Metro Pictures Corp.; Realart Pictures Corp.; The Selznick Corp.; Triangle Film Corp.; Universal Film Mfg. Co.; Associated First National Pictures, Inc.; Educational Film Exchanges, Inc.; R-C Pictures Corp.; David P. Howells; Luporini Bros.; Australasian Films, Ltd.; Inter-Ocean Film Corp.

The following committee was appointed to draft the resolution and to obtain for it the widest possible publicity both here and abroad: Saul E. Rogers, Gabriel L. Hess, Paul H. Cromelin, Ralph Kohn, L. Auerbach, R. S. Cole.

Copies of the resolution are being forwarded by Chairman Rogers to the members of the Senate Finance Committee, which now has before it the Fordney House Bill, containing the 30% ad valorem tariff clause.

In the discussion which preceded the adoption of the resolution, Chairman Rogers of the Taxation Committee said that the adoption of a 30% ad valorem tariff based upon American valuation would not only exclude foreign films from the American markets but would also close the foreign market to American producers because of retaliatory measures which naturally would be taken by foreign countries.

## Directors—XXX



**WILLIAM CHRISTY  
CABANNE**

*Well known motion picture producer who is making a series of special productions for R-C Pictures Corporation*

### To Direct Agnes Ayres

Victor Fleming has signed a contract with Paramount and has been assigned to direct Agnes Ayres in her first starring picture. Work on the new picture will be started at the Lasky studio as soon as Miss Ayres completes her work in George Melford's production, "The Sheik," in which she is featured with Rudolph Valentino. The picture in which Miss Ayres will make her debut as a Paramount star and Mr. Fleming as a Paramount director is "The Lane That Has No Turning," by Sir Gilbert Parker.

### Three Christie Comedies

Three pictures have been finished at the Christie studios under the new contract with Educational. "A Pair of Sexes" features Neal Burns and Viora Daniel, who make their first appearance together in this picture. "Pure and Simple" has Bobby Vernon featured, with Josephine Hill in the cast. "Saving Sister Susie" will feature Dorothy Devore, with Earl Rodney, Katharine Lewis, Eugenie Forde and others.

### Constance Binney at Rivoli

Constance Binney in "Room and Board," her newest Realart picture, is at the Rivoli Theatre this week. The story was written by Charles E. Whittaker and adapted by Donnah Darrell. Alan Crosland directed and in the supporting cast are Tom Carigan, Malcolm Bradley, Arthur Housman, Jed Prouty, Blanche Craig, Ben Hendricks, Jr., Ellen Cassidy and Arthur Barry.

### Metro Buys Stories

Metro has bought three stories for the screen; two for Gareth Hughes, "The Adventure of a Ready Letter Writer," by Blanche Grace, from the Saturday Evening Post; and "Stay Home," by Edgar Franklin, from Munsey's; and one for Bert Lytell, another Saturday Evening Post story, "The Right That Failed," by J. P. Marquand.

## Betty Compson's Next

Jesse L. Lasky announces that Betty Compson's next Paramount picture, to be started soon after the completion of "The Woman in the Case," on which she is at present engaged, will be "The Little Minister," Sir James M. Barrie's famous play. E. A. Bingham has adapted the play for the screen and Pearlyn Stanlaws will direct. Thompson Buchanan will supervise the production.

## Goldwyn Films in Europe

Goldwyn has closed a proposition covering the distribution of Goldwyn pictures in France and Belgium. The French contract calls for a minimum of thirty-six pictures to be shown within a period of fifteen months from the time of signing the contract. The Belgian deal calls for the distribution of thirty-six Goldwyn pictures yearly in the picture theatres of that country.

## Appeal Pickford Divorce Case

Notice of appeal to the Supreme Court from the order of Judge Langan dismissing the action brought to annul the proceedings granting Mary Pickford, motion picture actress, a divorce from Owen Moore, has been prepared by Attorney General Fowler and was filed August 20 with the county clerk in Minden.

## In Doris May's First

Director William A. Seiter of Hunt Stromberg Productions has announced the cast for "The Foolish Age" which is the first of the R-C Pictures starring Doris May. In support of Miss May will be Hallam Cooley, Otis Harlan, Arthur Hoyt, Lillian Worth, Bull Montana, Spike Robinson, and Babe London.

## Wallace Reid Denies Report

A report circulated last week to the effect that Wallace Reid and his wife, Dorothy Davenport, had separated, has been denied by Mr. and Mrs. Reid. They say they "are not able to find any evidence around" their "home to support such a theory."

## First Picture Passed

The distinction of being the first picture to be passed by the new Motion Picture Commission goes to Martin Johnson's "Jungle Adventures," the unusual picture of primitive life in the jungles of Borneo, which comes to the Capitol Theatre September 11th.

## Dustin Farnum's First

Dustin Farnum will celebrate his return to a Fox Film Corporation star in "The Primal Law," announced as a September release. The story is a Western and the production was directed by Bernard Durning.

## Louise Fazenda Here

Louise Fazenda is in New York for her first extended visit, after her recent completion of her third comedy for Educational. "The Love Egg," Educational's first comedy featuring Miss Fazenda, will be released soon.

## Gloria Swanson Completes Theatre

Gloria Swanson, Paramount screen star, christened Marcus Loew's new State Theatre Saturday, August 27, just two days before the official opening. The ceremonies consisted of placing the brass handle on the front door—the only uncompleted bit of work on the new structure. Miss Swanson fastened the handle in place tight enough, at least, to justify the inscription on the silver plate placed just above it. The plate reads: "This handle, the Completing Touch to Loew's State Theatre, was placed by Gloria Swanson, August 27, 1921."

## Macon Theatre Opens

The new Criterion Theatre in Macon, Ga., opened its doors to the public on August 22nd. This will make the fifth moving-picture house to open in Macon. The Criterion is owned by J. A. Flournoy, and E. C. Asbell, formerly connected with the Grand for years, will be manager of the new theatre. The theatre will hold approximately 800 people. The entire cost of the house is over \$25,000.00.

## Mary Miles Mintner's Next

"Her Winning Way" is Mary Miles Minter's latest Realart picture. It is an adaptation by Douglas Doty of "Ann," the play by Lechmere Worrall, which was in turn adapted from Edgar Jepson's novel, "Ann Annington." Joseph Henabery directed and in the cast are Gaston Glass, Fred Goodwin, Helen Dunbar, Grace Morse, John Elliott, Omar Whitehead and Carrie Clark Ward.

## In "Miss Lulu Bett"

It will be Lois Wilson and not Mildred Harris, as originally announced, who will play the title role in William deMille's Paramount production of Zona Gale's "Miss Lulu Bett," according to word received from the Lasky studio where the picture is just being started. Miss Harris, it is stated, is figuring prominently in the plans for a big special production for Paramount which is soon to be started. Hence the change.

## In Gasnier Special

L. J. Gasnier has begun selecting his cast for "Ma'mselle Jo," his first Director's Production for the R-C Pictures 1921-22 series. "Ma'mselle Jo" is from the novel by Harriet T. Comstock. Among the players will be Arthur Stewart Hull, Rose Dione for "Ma'mselle Jo," Tully Marshall, Jack Livingston, George Seigman, and Jack Mower.

## Fox Film at Riviera

"Over the Hill," William Fox's screen version of Will Carleton's poem, which during its year's run broke all records by occupying in turn six Broadway playhouses, is now at the Riviera Theatre for a limited engagement.

**Only photoplays of genuine merit are given full page illustrated reviews including scenes from the picture.**

**They will be found on pages 350, 351, 352 and 353 of this issue.**



## EXQUISITE COMPLEXIONS

have been retained throughout the summer by all women readers of *The Dramatic Mirror* who followed Madame Helena Rubinstein's guidance and placed their trust in her triumphant

## "VALAZE" Beauty Preparations

And throughout the coming autumn and the harsher winter they will remain equally flawless—these same complexions, —if they will be allowed to continue under the same expert guidance, and under the influence of the same unfailing Beauty Aids.

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(Continued from page 329)  
ganza; Otto Gygi & Vade; Maug & Snyder; Geo. Austin Moore.

**LOS ANGELES:** ORPHEUM—Jean Barrow; Carson & Willard; Dresser & Gardner; Flanagan & Morrison; Four Lamys; Gordon & Rice; Ona Munson & Co.

**MEMPHIS:** ORPHEUM—Beth Beri & Co.; Clifford & Johnson; Sig. Friscoe; Chas. Harrison & Co.; Page, Hack & Mack; Laura Pierpont & Co.; Staggpole & Spire.

**MILWAUKEE:** MAJESTIC—Barry & Whitledge; Dorree's Celebrities; Fear, Baggett & Fear; Lyons & Yosco; Melville & Rice; Moody & Duncan; The Rayolites. **PALACE:** Adams & Barnett; W. H. Armstrong & Co.; Ford & Price; Zena Kees; Billy McDermott; Martha Pryor; The Rosellas; Wilbur & Adams.

**MINNEAPOLIS:** ORPHEUM—Dooley & Storey; Marguerite Ford; Gelli Troupe; Pearl Regay & Co.; Jack Rose; Van Cellon; Swift & Kelly.

**OMAHA:** ORPHEUM—Ed & Birdie Conrad; Frank De Voe & Hosford; Francis & Kennedy; On Fifth Avenue; Sultan; Geo. Yeoman.

**ST. LOUIS, MO.:** ORPHEUM—Bartram & Saxton; Rubbles; Lola Girle & Co.; Robbie Gordone; Gene Green; Jack Joyce; Dorothea Sadler & Co. **RIALTO:** Carlisle & Lamal; Ja Da Trio; La France & Harris; Tyler & St. Clair; Porter J. White & Co.; Yip Yip Yaphankers.

**ST. PAUL:** ORPHEUM—Adams & Griffith; "Indoor Sports"; Moran & Mack; Grace Nelson; Schichtl's Mannikins.

**SALT LAKE CITY:** ORPHEUM—Gus Edwards & Co.; Jack Ingalls; Lady Tsen Mei; Norton & Nicholson; Samstead & Marion; Sandy; Three Romans.

**SAN FRANCISCO:** ORPHEUM—Clairmont Bros.; Julian Eltinge; Frank Farron; Gallagher & Martin; Mehlinger & Meyer; Marion Morgan Dancers; Nanon Welsh & Co.

**SEATTLE:** ORPHEUM—Barbette; Bushman & Bayne; Henry & Moore; Galietti & Kokin; York & King; Watts & Hawley; Clifford Wayne Trio.

**SIOUX CITY:** ORPHEUM—Anderson & Graves; Bailey & Cowan; Felis Sisters; Michon Bros.; Corinne Tilton Revue.

**VANCOUVER:** ORPHEUM—Lou & Fay Dubelle; Gautier's Bricklayers; Millard & Martin; Muldoon, Franklyn & Rose; Princeton & Watson.

**WINNIPEG:** ORPHEUM—Felix Adler & Ross; Bowers, Walters & Crocker; The Caninos; Wallace Galvin; Hughes Musical Duo; Aileen Stanley; Wood & Wyde.

### W. V. M. A.

**ALTON, ILL.:** HIPPODROME—E. J. Moore & Co.; Steeds Septette. (Second half), Craig & Catto; Beatrice Morrell & Co.

**BELLEVILLE:** WASHINGTON—Dancing LaBarbes; Kipp & Kippy; Lapine & Emery. (Last half) Frank & Gracia Demont; Williams & Howard; Tripoli Trio.

**BLOOMINGTON, ILL.:** MAJESTIC—Dancing LaBarbes; Kipp & Kippy; Lapine & Emery. (Last half) Frank & Gracia Demont; Williams & Howard; Tripoli Trio.

**CECIL RAPIDS:** MAJESTIC—Al Abbott; Follis Sisters; Rosa King Trio; Billy Miller & Co. (Second half) Avey & O'Neill; Fraser & Peck; Hanson & Burton; The Question.

**CAMPAIGN:** ORPHEUM—Cliff Bailey Duo; Four Camerons; Frank & Gracie Demont; Fisher & Lord; Hirschhoff's Fantasy Revue; Jack Osterman. (Second half) The Cotton Pickers; Flanders & Butler; St. Jenks; Lorraine Sisters; Marshall Montgomery & Co.; Orville Stamm.

**CHICAGO:** AMERICAN—Howard & Jean Chase Co.; Milt Collins; Higgins & Braun; Lloyd & Rubin. (Second to fill). (Second half) Al Abbott; Bronson & Edward; Golden Bird; The Minstrel Monarchs; Mykoff & Vanity. **LINCOLN:** Briscoe & Rauh; Gautier's Toy Shop; The Golden Bird; Minstrel Monarchs. (Second half) Bennee & Baird; Joe Bennett; Fred V. Bowers Song Revue; Eddie Hume & Co. **KEDZIE:** The Brightons; Bronson & Howard; Cotton Pickers; Flanders & Butler; Permaine & Shelley; Alf Ripon. (Second half) Manian & Arnold; Medley & Dupree; Wiman & Berry.

**EMPRESS:** Girls of the Altitude; St. Jenks; Milton & Lehman; Waiman & Berry; Wilfred & DuBois; A Touch in Time. (Second half) Will & Gladys Ahearn; Clifton & Kramer; Kerville Family; Three Minstrel Misses. **AVENUE:** Charles Barney & Co.; Medley Dupree; Tableaux D'Art. (Second half) Delbridge Trio; Four Musketeers; Friedlander Trio; Gans & Perkin. **HARPERS:** Ed Janis & Co.; Helen Staples (one to fill). (Second half) Olga Mishka Co.; Alf Ripon.

**DAVENPORT:** COLUMBIA—Avey & O'Neil; Hanson & Burton; Momi Kalama

& Wm. Kao; The Question (two to fill). (Second half) Fall of Eve; George Morton; Permaine & Shelly; Pierlot & Scofield; Flo & Ollie Walters (one to fill).

**DECATUR:** EMPRESS—Bennington & Scott; Jos. E. Howard & Ethelyn Clark; Kate & Wiley; Nelson & Madison; James "Fat" Thompson (one to fill). (Second half) Austin & Delaney; Milt Collins; Hirschhoff's Fantasy Revue; Hong Kong Mysteries; Kitty Thomas.

**DES MOINES:** MAJESTIC—George & Nellie Foster; Le Roy and Mabel Hart (one to fill). (Second half) Dave Manley; Maxwell Quintette; Warner & Cole.

**EAST ST. LOUIS, ILL.:** ERBERS—Blossoms; Irene & Douglas Carbrey; Craig Catto; George Damerl & Co. (Second half) Gagg & White; Gardiner's Maniacs; Lapine & Emery; Swiss Song Birds.

**ELGIN:** RIALTO—(Second half) Girls of the Altitude; Kalama & Kao; Shriner & Fitzsimmons.

**EVANSVILLE:** GRAND—Browning & Davis; Harry Cooper; Corinne & Co.; Nash & O'Donnell; Transfield Sisters; Wilbur & Adams.

**JOLIET:** ORPHEUM—Sunday; Jos. Bernard & Co.; Ray Conlin; Taylor, Macy & Hawks; Waiman & Berry. (Second half) Olga Mishka & Co.; Shriner & Fitzsimmons.

**KANSAS CITY:** GLOBE—John & Ella Burke. (Second half) Akin Ambrose & Loomis; Jean Gordon Player; Synopated Feet; Two Edwards; Williams & Culver.

**KANSAS CITY, MO.:** LIBERTY—Sol Berns; Dancing Cronins; Rinehardt & Duff (two to fill). (Second half) Holly; Peters & West; Russell & Russell (second to fill).

**MADISON:** ORPHEUM—Jos. E. Bernard & Inez Ragan; Coscia & Verdi-Follis & Leroy; Billy Lightelle Revue; Toxart; Al Wohlman. (Second half) Billy Broad; Jack Hedley Trio; Ray & Fox; A Trip to Hitland.

**OMAHA:** EMPRESS—Holly; Peters & West. (Second half) Hayward & Co.; Kale & Indetta; Nifty Trio; Zenater & Smith.

**OTTAWA:** GAYETY—Sunday; Bally Hoo Trio; Fiske & Lloyd; Shriner & Fitzsimmons.

**PEORIA:** ORPHEUM—Bennee & Baird; Chamberlain & Earle; Fall of Eve; Lorraine Sisters; Smiles; Flo & Ollie Walters. (Second half) Higgins & Braun; Keno, Keys & Melrose; Jack Osterman; Van & Vernon.

**QUINCY:** ORPHEUM—Kennedy & Davis; Mariette's Manikins; Charles Semon. (Second half) Bally Hoo Trio; Fiske & Lloyd; Sullivan & Mack.

**RACINE:** RIALTO—Four Lunds; Kerville Family. (Last half) The Brightons; Sunday; Bill Broad; Knowles & Hurst; Six Musical Amadons.

**ROCKFORD:** PALACE—Billy Broad; Jack Hedley Trio; Ray & Fox; A Trip to Hitland. (Second half) Jos. E. Bernard & Inez Ragan; Coscia & Verdi; Follis & Leroy; Billy Lightelle Revue; Al Wohlman.

**ST. LOUIS:** GRAND—Angel & Fuller; Ray Conlin; Jimmy Fox & Co.; Garment & Hill; Willis Gilbert & Co.; Hal Johnson; Kinzo; The Minstrel Revue; Ross & Foss.

**ST. JOE:** CRYSTAL—Akin Ambrose & Loomis; Jean Gordon Players; Synopated Feet; Two Edwards; Williams & Culver. (Second half) Sol Berns; Rinehardt & Duff.

**SO. BEND:** ORPHEUM—Joe Bennett; Wintergarden Four. (Second half) Wilfred Bois; Briscoe & Rauh; Howard & Jean Chase Co.; Patricola & Delroy; Sandy Shaw.

**SPRINGFIELD:** MAJESTIC—Austin & Delaney; Fred V. Bowers Song Revue; Hong Kong Mysteries; Marshall Montgomery & Co.; Sandy Shaw; Orville Stamm. (Second half) Cliff Bailey Duo; Bennington & Scott; Chamberlain & Earle; Four Camerons; Jos. E. Howard & Ethelyn Clark; Jas. "Fat" Thompson.

**TERRE HAUTE:** HIPPODROME—Animated Blockheads; The Carnival of Venice; Finlay & Hill; Jack Lee; Prof. Peake & Family; Phina & Co.;

### Loew's

**NEW YORK:** AMERICAN—Clayton & Lennie; Degnon & Clifton; Donovan & Haskell; Howard & Brown; Quinette Hughes & Co.; Jimmy Lyons; Grace & Eddie Parks; West & Van Sicklen; Wilson & Larson. (Second half) Allero; Leigh, DeLacey & Co.; Garfield & Smith; Grazer & Lawler; Healy, Reinhard & Gordon; Kelly & Johnson; Mack & Nelson; Race & Edge; Vee & Tully.

**NUE B.** Baker & Rogers; Cordini; Hyde & Revue; Jennings & Melba; (2 to fill). (Second half) Cook, Mortimer & Harvey; Dave Gardner; Gould's Jolly Jesters; Nora Jane & Co.; Maly & O'Brien; Yoshi & Co.; Frank Terry. (Second

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half) Collins & Pillard; Gertrude George; Stevens & King; Welcome Home. DELANCEY ST.—Ruth Fifer & Co.; Gertrude George; Hori & Nagami; McCormack & Wainhill; Pop-O-Mint Revue. (Second half) Al Carpe; Ector & Dena; Little Yoshi & Co.; Jack Martin Trio; Put & Take; Roebert & Golda. GREELEY SQ.—Al Carpe; Chalis & Lambert; Casting Lloyds; Grazer & Lawlor; Mack & Nelson; Wardell & LaCosta. (Second half) Dugal & Leary; Duke's Mixtures; Philbrick & DeVoe; St. Clair Twins & Co.; Harry & Lola Stevens. LINCOLN SQUARE—Collins & Pillard; Douglas Flint & Co.; LaBeige Duo; Jack Martin Trio; Joe & Clara Nathan. (Second half) Crumby & Brown; Hashi & Osai; Jennings & Melba; Pop-O-Mint Revue; Roland & Ray. NATIONAL—Hart & Helene; Lambert & Fish; Liletta & Co.; Mammy; Welcome Home. (Second half) Bell & Eva; Business & Business; Hughie Clark; Babe LaTour & Co. ORPHEUM—Foley & O'Neill; Garfield & Smith; Hashi & Osai; Kallaluh's Hawaiians; Harry & Lola Stevens; Stevens & King. (Second half) Fiske & Fallon; Fox & Kelly; Billy Kinkaid; Fainley, Noon & Co.; Frank Terry. VICTORIA—Business & Business; Fiske & Fallon; Billy Kinkaid; Philbrick & DeVoe; Put & Take. (Second half) Beaumont & King; Callahan & Bliss; Hart & Helene; Kallaluh's Hawaiians; Playmates.

BROOKLYN: FULTON—Bell & Eva; Hughie Clark; Duke's Mixtures; Ector & Dena. (Second half) Betty's Seals; Chalis & Lambert; Howard & Isobell; Paul & Walter LaVerre; Grace & Eddie Parks; Race & Edge. METROPOLITAN—Cumby & Brown; Fox & Kelly; Mme. Rialta & Co.; Stanley & Elva. (Second half) Casting Lloyds; Clayton & Lennie; Quinette Hughes & Co.; West & Van Sicklen. PALACE—Broadway Boys & Girls; Cook, Mortimer & Harvey; Dave Gardner; Maley & O'Brien; Plunkett & Romaine. (Second half) Dance Creations; Jimmy Lyons; Chas. Martin. STATE—Callahan & Bliss; Futuristic Revue; Babe LaTour & Co.; Paul & Walter LaVerre; St. Clair Twins & Co. (Second half) Foley & O'Neill; Lambert & Fish; Mme. Rialta & Co.; Sherlock Sisters & Clinton; Stanley & Elva. WARWICK—Gould's Jolly Jesters; Nora Jane & Co.; Capt. Madero & Co.; Tollman & Kernan; Terry & Wilbur. (Second half) Burdell & Burdell; Ruth Fifer & Co.

ATLANTA: "Lore"; Maide DeLong; Summers Duo; Tid Bits. (Second half) Berry & Nickerson; Connelly & St. John; McMahon & Adelaide; Murray & Lane.

BALTIMORE: Chalfonts Sisters; Kennedy & Nelson; Lane & Freeman; Rawles & Van Kauffman; Willie Smith.

BOSTON: Hank Brown & Co.; Fred & Elsie Burke; Charles Harte; James Kennedy & Co.; Rucker & Winifred; Harry & Anna Scranton. (Second half) Craddock & Shadney; Foster & Ray; Juggling Ferrier; Molera Revue; Wilson & Larson.

CHICAGO: McVICKERS—Cushing & West; Frying Russell & Co.; Ed. Hastings; Taylor, Macy & Hawks.

CLEVELAND: Arthur Deagon; Mahoney & Holmes; Fred Schwartz & Co.; Wheeler Trio; Wilbur & Girlie.

DALLAS: DePierre Trio; George Heather; Haynoffs; Jean & Shayne; Isabelle Miller & Co. (Second half) DeLyle & Marmon; Dura & Feeley; Gordon & Jolice; Luciana Lucca; Monte & Part.

DAYTON: Arnold & Manion; Dancing Cronins; Les Valadoms; Tiller Sisters; Tripoli Trio. (Second half) Ardell Bros.; Frank Barden; Mystic Garden; Washington Trio.

DETROIT: William Dick; Kelly & Heit Revue; John Brock & Johnson; Mykoff & Vanite; Palermo's Dogs.

HAMILTON: Arthur Abbott & Co.; Hector; Johnson & Crane; Bernice La Barr & Beaux. (Second half) William Morris & Co.; Patches; Danny Simmons; Stanley Bros.; Helen Vincent.

KANSAS CITY: Beck & Stone; Bingham & Meyers; Murray & Popkova; Pollyana; Russell & Russell. (Second half) Elwyn Trio; Keeffe & Lillian; Palmer & Houston; Zella Bros.

MEMPHIS: Dancing Surprise; Robinson McCabe Trio; Leila Shaw & Co.; Sinclair & Grey; Wheeler & Mack. (Second half) Becknell; Arthur Devoy & Co.; Dolce Sisters & Co.; Fox & Venetia; Goody & Scott.

NEW ORLEANS: Grace Ayres & Bros.; Hammell's Musical Misses; Harte & Evans; Jack, Lyle; Morrissey & Young. (Second half) Dancing Surprise; Robinson McCabe Trio; Leila Shaw & Co.; Sinclair & Grey; Wheeler & Mack.

OKLAHOMA CITY: Australian Delos; Walter Baker & Co.; Fletcher & Terry; Cato S. Keith & Co.; Street Urchin. (Second half) Aerial LaVails; Harry Berry & Miss; Carlton & Beck; Al Tyler; Thanks & Kelly.

PITTSBURGH: Jack Goldie; Kibel & Kane; Mantambo & Nap; Rose Revue; Weston & Elise.

PROVIDENCE: Ergotti & Herman; Foster & Ray; Cliff Green; Gillen & Mulcahy; Molera Revue; Fred Weber & Co.

SAN ANTONIO: Bayer & Fields; Du Tiel & Covey; Guiliano Trio; Kremka Bros.; Wilki Bird & Lei Ransom.

WASHINGTON: Ernesto; Eadie & Ramsden; McKenna & Fitzpatrick; Royal Harmonv 5; Salle & Robles.

WINDSOR: Brower Trio, Morris & Towne; Wonder Seal. (Second half) Andrieff Trio; Margaret Merle; Phoenix Trio.

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